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THE ETUDE

Music Magazine



F. S. Cooke.

A PARISIAN SERENADE

MAY 1929

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D.C.

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p

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p

D.C.

D.C.

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CALL OF SPRING
INTERMEZZO

Moderato M.M. = 108

THE ETUDE

MATHILDE BILBRO

TRIO *schersando*

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THE ETUDE

a tempo

al Fine

INTER NOS
INTERMEZZO A LA GAVOTTE

CARL WILHELM KERN, Op. 610

Tempo di Gavotte

scherzando

a tempo

Fine

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SONG OF THE PLOWMAN

A dainty pastoral movement, Grade 3

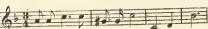
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Can You Tell?

Group
No. 24

1. What is a *Chromatic Scale*?
2. Of what word are *sf* and *sfs* the abbreviations; and what does it mean?
3. Who wrote wonderful music in a log cabin in the woods of the New Hampshire hills?
4. Spell the Dominant-seventh Chord in the key of F-sharp minor.
5. Spell the Dominant-seventh Chord in the major key with six sharps in the signature.
6. What was the first Italian opera sung in Italian in America, and when?
7. How is a minor chord changed to major?
8. Identify the following theme:



9. When is an orchestra first mentioned in American Musical History?
10. Name the pitches of the descending scale of B-flat minor in its Melodic form.

TURN TO PAGE 400 AND CHECK UP YOUR ANSWERS.

Save these questions and answers as they appear in each issue of *The Music Magazine* month for month, and you will have the entertainment material when you are host to a group of music-loving friends. Teachers can make a scrap book of them for the benefit of early pupils or others who sit by the reception room reading table.

Inspiration Road

By H. EDMOND ELVERSON

THERE is a boundless field of inspiration, for those with earnest aspiration, in the struggles of others who have reached the summits of reputation where the sun of fame and popularity and the love of the public brighten their lives and make them, at least, to some extent, forget those tiresome weary of effort through which they attained their goal.

What singer has not been thrilled by the story of Jenny Lind? In the midst of an early success at the Royal Opera of Stockholm, her voice abruptly failed because of faulty method of production. However, in view of her great success as Madame Garcia as a teacher in Paris, she went to him for help. And what could have been more disheartening for a singer than his first pronouncement that she should sing not a note for six weeks, and at the same time should speak only in the lowest possible voice. But the master of vocal cords was given an opportunity to renew elasticity and vitality.

At the end of that tedious month and a half she returned to the master. A few notes; and another six weeks of rest! Then came a long trying period of slow voice building, out of which bloomed perhaps the most glorious career in all the annals of song. Why?

Practice Difficult Passages

By EDNA KALISCH

To GAIN technic in place of practicing numerous pages of monotonous exercises, select difficult passages from the master-pieces, those containing thirds, octaves, arpeggios, wide-spread chords, runs and cadenzas being most suitable. The Rhapsodies of Liszt hold an abundance of such material. No. 12, for in-

stance, presents measures of nearly every conceivable technical difficulty. In the practice and mastery of these parts we will have not only technic insight but the composer's genius the strain upon the auditory nerve, which unmelodious repetitions cause. And Mozart said that music never should offend the ear.

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Miss Ellen E. Barnett, Indiana.

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The Private Teacher

THE no country in the world has there been such an amazing development in musical conservatories as that which has come about in America during the last twenty-five years. We have every reason to be immensely proud of our music schools. They supplement but by no means supplant the work of the private teacher. Like the family doctor, and like the surgical specialist, there will always be a rich and broad field for private educators in music.

The contact between the music teacher and the music pupil is one of the closest in the pedagogical field. Music has been successfully taught in classes up to a certain point, just as art has been taught in groups. However, minute observations of both methods convince us that, while it is a fine plan to have young people who are interested in studying music, to meet in groups and conferences such as teachers have been giving for years at pupils' recitals, still the private teacher, sitting alone with the pupil, watching every note and every finger, can and does, in practically all instances, render an individual service which is invaluable. This is largely because of the art background of music and because, in music, practically every individual presents a markedly different problem from every other individual. Any young teacher who has given only a hundred lessons finds this out.

It is one of the reasons why musical pedagogy is so hard to impart. It is one of the reasons why the older teacher, who has "kept up to the times," is often able to do more with intricate cases than the youngster. After one has given four or five thousand lessons, one is just beginning to learn the higher technique of teaching.

Again, we are continuously presented with the fact that some teachers can command the attention and the interest of a class, while others must, by the very nature of things, confine themselves to private instruction. Liszt was an example of the first class; while Chopin found anything like class instruction abhorrent. Chopin was the ideal private teacher.

There is no question but that class instruction in

pianoforte playing will do a great deal of good. It will help thousands, who otherwise can not afford music study, to get a start. Later they will take up the study individually with some teacher in or out of a conservatory.

There may be some so unfitted to the class or group idea that they will become disheartened and discontinue. We know of one case of an art student who failed utterly in art classes but who triumphed wonderfully under a private teacher. The right course was not discovered until the parents had spent two or three thousand dollars.

Class instruction, by the law of competition, will improve teaching in general, from the standpoint of quality. The private teacher depends upon the quality of his work for his success. He has something very serious at stake. If his pupils do not succeed, his reputation and his fortune will diminish. This is an enormous incentive and at the same time a great responsibility. We know, because we have been through it.

There will always be an ever-increasing demand for the better class private teacher of beginners and adults, if that teacher will but keep on ever advancing. With the huge increase of hospitals there has been a corresponding growth of medical specialists and their fees have increased enormously. With

an increase in the number of conservatories we predict a demand for high class teaching specialists far greater than ever before, and we are sure that their fees will be so magnified that their musical pedagogical grandfathers, who received one dollar a lesson, would be speechless. Even the great violin teacher, Leopold Auer, who is said to have received as high as one dollar a minute at some of his master classes, probably would be surprised could he but know the fees which great music teaching specialists may receive in the future. Our debt of gratitude to the private teacher is unlimited. Thousands of the patient, self-sacrificing workers in all parts of the country are the real foundation of our future.



A MONUMENT TO CHOPIN IN THE PARK MONCEAU OF PARIS

PIANO MAKING IN AMERICA

IN OUR beloved country, manufacture of all manner of things has reached such prodigious volume and such high standards and such enormous distribution that we stand before the world as one of the great constructive forces of modern times. We have taken our wealth from the earth, from the fields, from the forests, and have combined it with the products of all the world, in cyclopean measure, for the benefit of all mankind.

We may be pardoned for our pride in our products and in the men and women who have been building up our industries for one hundred and fifty years.

There is no manufactured product, however, in which the American can take more pride than in our own pianos. Possibly some of the worst pianos in the world have been made in America, by factories operated for mere commercial motives. On the other hand, it is generally admitted that the fine American pianos are not excelled by any instruments made anywhere.

We like to think of our American pianos as being the work of superior craftsmen with ideals above the mere matter of making money. A fine piano is an art product, not the result of automatic machinery like a "production" automobile.

Two years before the signing of the Declaration of Independence, John Behrent, in Philadelphia, made what is believed to have been the first piano made in America. Since that time thousands of men and millions of capital have been invested in the making of pianos in America. Many of the first makers employed the finest craftsmen who could be imported from Europe. Working in a new world, amid unrestrained conditions, their inventive faculties were developed, and some of the greatest improvements in the manufacture of the instrument have been created on American soil.

The *ETUDE*'s policy of not identifying individual manufacturers in its reading column prevents us here from mentioning many of the splendid pioneers in the industry who contributed enormously to the art of piano making in America.

We advise our readers to study the history of the piano in Grove's Dictionary and in other reference books. It is stamped by the highest ideals and personal character of the makers.

The merchandising of the piano in America is conducted upon a level of distinguished presentation of the various makes that may well give all musicians real pride. In all of our American cities there are piano ware-rooms that are the most beautiful display rooms of their kind. Anyone in New York, strolling up Forty-second Street to Fifth Avenue and then to Fifty-seventh Street, cannot help being impressed with the modern palaces in which the piano is enthroned. No merchandise in the world is launched amid more artistic and beautiful surroundings. This is richly merited by the enormous service that the instrument has brought to musical art.

GALLOPING YEARS IN MUSICDOM

THE leap from bustle and hoop-skirt days to this frolicsome hour of the open-back Lida bathing gown is no greater than that from the music of the sixties, seventies, eighties and nineties to that of 1929. Great Glory, what a change! We have hurdled from the age of the backwoods parlor organ, with its Victorian veneer, to the modern grand piano in the *De la Robia* room—Florentine even to the imitation candles set in the fifteenth century wrought-iron brackets. The "Battle of Prague" has turned to the "Battle of the Plagues" (as the Jazz trash so often heard might be called). Music is wirelessly piped in our houses like the town water, and we may have whole libraries of record interpretations of great masterpieces by the greatest artists.

But, *cara amica*, this is an age in which we must interpret music if we would get the best from it. Some have called it "The Age of Music." We grant it that. Musical opportunities have multiplied like daisies in the field. Music means more to everybody now than at any other time. The radio and the sound reproducing instruments are among the greatest blessings of modern life—but unless we utilize them in the proper manner

they may deprive us of some of the major advantages of music. Hearing music is one thing. Actually studying it is another. There are thousands who because of lack of opportunity must go through life without ever learning to play; to them the radio and the sound reproducing instruments are godsend.

However, the advantages of learning to play an instrument are so extraordinary that to be deprived of this experience is indeed unfortunate. Music study is unique. Like love and childhood, there is no substitute for it, nothing that can take its place. It compels much more accurate thinking than any other study. It makes for fine memory, poise, and culture; its value in modern social life is irreplaceable. Music study enhances the enjoyment of everything that comes from the radios and the records. It establishes new social and cultural strata for the adept. It now is far more pleasantly learned than ever before.

The men of the music clubs of America have no greater opportunity than that of making clear to mothers everywhere that the failure to give a child a good musical training is, in this age of music, almost as serious an error as failure to teach him to read and to write. The time has already arrived when musically illiterate people are clasped with those who leave their spoons erect in their cups and spell cheese with a "z"—that is, those who have not made the most of their chances.

The study of music, particularly for little beginners, today, is made as appetizing as cream tarts. Happy illustrations attract, melodies invite, fairy illusion awaits, and children are unconsciously swept to proficiency, without the slightest suggestion of the old treadmill methods of yesterday. More than this, the sound reproducing instruments, the radios and the music in the movies give them a musical appetite which in itself contributes to normal musical growth. Yes, above all things, see that the little ones get every possible chance for music study.

(This editorial was originally written by the Editor of THE ETUDE on request for a music club magazine.)

LEISURE—THEN WHAT?

EVER since man first wrought an ax out of a flint rock he has been making tools to reduce labor and insure leisure. Toil—child of civilization—has been kidnapped by countless mechanical and electrical contrivances so that our working hours have been cut down almost beyond belief.

Saint Henry of Detroit, patron deity of the age of machinery, proclaims that we are coming to a five day week. Fine, Henry, but what are we going to do with all this leisure?

Some will unquestionably throw it away upon extravagant feasts as lasting as a puff of smoke.

Others will use this precious leisure in building those soul, mind and body qualities which make the game of life worth while. They alone have found the secret of happiness.

Few things can be more profitably developed in leisure than the study of music, particularly the piano. There is nothing so completely absorbing, refreshing, or inspiring for the average man or woman as an hour at the keyboard exploring with one's own fingers the magic realm of music. Every note must pass through a keen, vitalized, exalted soul. Vacations, avocations, games (even golf) cannot steal one more absolutely away from the daily grind.

Of all the things that are learned in school days, nothing provides more for later leisure hours than learning how to play an instrument. Scores of the foremost men in the professions and the industries have emphatically stated that playing the piano in their leisure has been of unlimited practical value in their careers and in their life happiness.

Many of the greatest masters have been obliged to do back work, notably Wagner and Dvořák. Remember the words from the Talmud: "Do not be ashamed of any labor, even the dirtiest. Be ashamed of only one thing, idleness."



THE GARGOYLES OF NOTRE DAME VIEW PARIS AT TWILIGHT

The Music of Paris the Inimitable

SEVENTH IN A SERIES OF MUSICAL TRAVELOGUES—INTIMATE VISITS TO EUROPEAN MUSICAL SHRINES

By JAMES FRANCIS COOKE

Intimate Visits to Musical Shrines

IT WAS Hackensack night at the Folies Bergère, and I was treated by the girls in the neighboring seats to the latest gossip from the Jersey metropolis. If the majority of the other visitors were not Hackensackites, they lived within a stone's throw of Main Street somewhere in Yanketown. We had peculiar evidence of this. An actor came down to the footlights and made an announcement in French which was as unfamiliar as plain French to a very few auditors. Another actor came forward and made the same announcement in English, and the house blew up with something like spontaneous combustion. It appeared that he said that an unknown young American called Lindbergh, who only that afternoon had been described as a "crazy fool," had actually flown from Paris to New York. Paris and had been at Le Bourget. Josephine Baker, a comely mademoiselle singer and dancer, turned handsomely across the apron of the stage, in honor of her compatriot; the orchestra started the "Star Spangled Banner" and then the "Marseillaise." Everybody sang, and the *entente* was just a little more cordial than that it had been any time since the war.

The Folies Bergère, the Moulin Rouge and the Casino de Paris, the wicked Mecces of thousands of Americans, are after all very little different from many of the Broadway revues. They are quite as vulgar in design, but are carefully produced in intent, by the bloodless French, which few of the audience apparently understand. As spectators, they exert most American interest, because dressmakers, costumers and scenery makers with high artistic training can be procured at a fraction of the cost of similar services in America. The result is that these performances, given not in small theaters, as are often suspected, but in large modern theaters, may suspect of petticoats, dancing on rainbows. In this sophisticated are they seen over bland and innocuous to some. The background, however, is sinister enough to anyone who is looking for disaster in the disguise of joy. One need only see the beautiful, however, and these amazing French art and fine taste are always manifested.

The National Flair

THE MUSIC is most interesting. For the time being, the large areas of the scores frankly borrowed from American jazz, there is something decidedly distinctive and "Frenchy" about the verve and snap of the performance. The orchestras are composed of exceedingly

fine players who "catch" their rhythms and "cues" with infallible lightness and effectiveness. But, please, don't judge Paris or France by these spectacles. They are made for the American trade and are filled with sordid conditions which have been absent in the best French *revues*. The splendiferous French gentleman is just as remote from the frivolous caricature of the *touriste* as the most load-bearing, most dedicated offensive American student is from the average American. French men and French women are serious, earnest folk, volatile in their fun, but with a warm human outlook.

Paris is always flooded with students. They roam the streets in the very costumes we have seen over and over again in *Bohème*. Conventionality was glorified ages ago in Paris. The streets of Paris, with their penchant for pranks, add an air of levity and a depth of color to Parisian streets not to be found in any other city of the Occident. But Americans see little or nothing of the life to which many French students habituate themselves.

The Americans who masquerade in the festive costumes of the French students are usually counterfeits who think more of the pose than of their art.



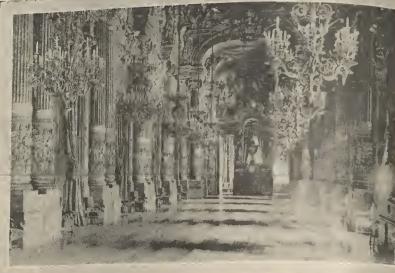
THE GRAND OPÉRA OF PARIS, FROM WITHOUT AND WITHIN



WE HAVE TOUCHED upon the frivolous phase of French life first because it is the magnet which confessedly



THE GRAND STAIRCASE OF THE PARIS OPÉRA



THE FOYER OF THE PARIS OPÉRA

attracts so many Americans, large numbers of whom never take the time to become acquainted with the city, the city of light. In music they know of the Grand Opéra largely because they cannot escape it. With rare presence Napoleon III saw to it that this magnificent building was located within gunshot of where the offices of various tourist bureaus, American Express, Thomas Cook and Son would be located in the future. This wonderful edifice required thirteen years in building (1861-1874). Although it is huge in external appearance, covering nearly three acres, it seats only 2,156 auditors. The building cost approximately seven million francs. It is in this day it doubtless would cost many times that amount. Numerous different kinds of rare marbles are used in its structure. The enormous stage, with scenes loft nearly two hundred feet high, makes possible the production of any imaginable theatrical spectacle.

With memories of such spectacles as Reyer's "Salammbo" and that impressive French masterpiece, Gounod's "Romeo and Juliet," as we saw them years ago on the same stage, we went to the opera (1927) filled with joyous expectations.

After Lully's death the opera lagged until the advent in 1721 of Jean Philippe Rameau, then thirty-eight years of age. During his period the opera saw a great advance. Rameau was a far sight more advanced than Lully. He was called the creator of the modern system of music, and his works indicate a splendid departure in the way of novelty. In addition to being a great composer he was an exceptional organist and wrote his *Nouveau Système de Musique Théorique*. After Rameau the next figure of significance in the Académie was unquestionably Christophe Willibald Gluck, whose "Iphigénie en Aulide" was first given on April 19, 1774. He was soon followed by his tireless rival, Piccinni, and a battle royal between the admirers of these composers ensued.

Rameau's Innovations

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A Royal Patron

LOUIS XVI in his last days took an amazing interest in the Académie, even supervising some of its functions. King Louis, Spontini, Gossec and other opera composers were later leaders in its dominions. The French Revolution impeded the activities of the Académie for some time. We then encounter the names of Boieldieu, Kalkbrenner, Paer and Duvivier, shadows of their great predecessors. Naturally the works of German composers came to the front, and we find an era of Mozart and Weber. The Académie was opened in 1671 with the opera "Pomone" by Cambert. How limited the scope of that institution was, in

comparison with our modern opera houses for hundreds of participants, may be judged from the fact that the entire strength of the company consisted of an orchestra of twenty, a chorus of fifteen, and nine principals.

The Sacred Flame

BY GLADYS M. STEIN

FOR DECADES Paris was the operatic center of the world. The great war interrupted its operations in this field, and it may take some time to get back on the magnificent scale of former years. Therefore, let us turn to the Grand Opéra in Paris in our tour. The performance of the opera has been conducted with high mummification in the past. France has been through an inferno. It may take years before the government will feel justified in making huge subventions again. The signal thing, however, is the fact that the Académie comes as near representing the permanence of art in the art world. It may go up and down, but, like a sacred flame, it never goes out.

The Opéra Comique during recent years has been far more interesting to American visitors than the Grand Opéra. It dates from 1718 when it was established under agreement with the Académie Royale de Musique. Thirty years later it became so successful that it encountered the jealousy of the Grand Opéra and was accordingly closed. The new building dates from 1898 and is the vestibule through which much modern French art in the lyric drama has moved into better things. The performances at the Opéra Comique were given with the same attention to detail, and with the right hand, and continue so with alternating hands until the top of the keyboard is reached. The key-notes of the scales may be played as whole notes in order to give time to change from one hand to the other. This exercise helps to develop speed and accuracy on the high and low keys of the piano as well as in the more familiar middle section.

Relaxation

BY LAWTON PARTINGTON

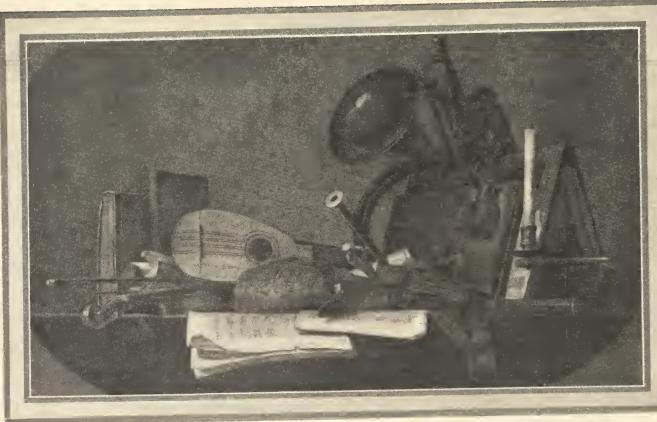
To acquire relaxation the student should hold the hand in position at the keyboard without straining or stiffness.

Then, working slowly, he should transfer all the energy of the hand into the first finger, raising it and bringing it down smartly on the key. At the very moment of impact (the beginning of the sound) all pressure should be released, except just enough to prevent the key from rising.

Then the energy should be transferred to the second finger, and the same performance gone through with, the first finger being released at the moment of impact of the second finger.

Continuing this throughout a five finger exercise several times each day will be found a great help to pianists at any stage of their development.

"Music is to the mind as air is to the body."—PLATO.



THE MAKINGS OF MUSIC
From Chardin's Famous Painting in the Louvre

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By FRANCESCO BERGER

"Cabinets" of Instruments

WHEN WE READ the novels of Dickens, his contemporaries, and his immediate predecessors, we find it frequently mentioned that Mr. This or Mr. That played the flute, or tried to. And we may wonder why that instrument, and not the pianoforte or violin, was so much in favor. There is no other explanation than that it was the fashion of the day. Up to the first twenty years of Queen Victoria's reign male amateurs chose the flute, and female amateurs the harp as their instrument, quite a minority devoting themselves either to violin or pianoforte. These two instruments, now so universally popular, had not even been dignified by their present names, but were familiarly spoken of as "fiddle" and "minion."

Gravestones were almost un-

known in private houses, and the upright ones in use were of two kinds. One, the older and by far the more frequently met with, being strung perpendicularly (instead of transversely as in more recent times),

rose to the height of seven, eight, or even nine feet from the ground—the taller it stood the more imposing it looked and the costlier it was. It was covered in front with a screen of silk, either red, blue or green, but mostly red, and the silk was drawn in pleats from the four corners, converging to the center, where a brass rose, or knob, or ornament, was held in place.

I can distinctly remember one in my

father's house of this description, made

by Eavestaff, then a much esteemed maker,

on which I was "taught my notes," perched

on a high-backed chair with a very small

seat, and with a specially constructed

foot-rest to prevent my short legs from

dangling.

Early Victorian "Accomplishments" among accomplishments taught in the early Victorian days, besides playing the harp, was dancing with castanets. I can recall how my sister, who was my senior, on returning home for the holidays from the fashionable boarding-school she attended in Kensington, delighted her parents and small me by her expert dancing. The castanets, used castanets to accompany her steps, I remember also that the tune which somebody played for me (it cannot have been myself) was from one of Aubrey's Operas, which was extremely popular at the time.

It is probable that the tendency of the harp to go flat in a heated temperature, and the consequent necessity of frequent tuning up may have contributed to its decline.

But to puzzle it, what has become of all the harps that were once so much in evidence? Where are they? Excepting in an orchestra, or on the sands at the seaside, or outside a public-house during the dinner-hour, one seldom sees one.

Marriage Affects Composition

SOPHIE, whose reputation was at one time equal to that of greater than that of Beethoven, remained a celibate her whole life.

It is not to be noted, however, that

Francesco Violi and Violoncello, the pianoforte part is often of harp-music type.

This can have been a forecast of the female ascendancy which since his day

has expanded so markedly?

A century and even longer ago it was considered essential that every educated man should be able to sing his own composition.

Music was the final note of "To Rest in the Lord," a pianissimo shade in the lower register of the flute. And has

not Berlioz, that master of tone-painting

THE HARP ACCOMPLISHMENTS
Tara's Hall" migrated to "Queen's Hall, and the flute with which Orpheus charmed trees and wild beasts and about which Sullivan sang to melodiously, has, as a solo instrument, taken a still longer journey. Was there not a cynic who asked "What is more firesome than a flute solo?" and answered his own question with "A harp solo?"

But in the orchestra the flute maintains its ground. All the great masters have left us tit-bits of orchestration, scattered in their symphonies and overtures, in which the flute is a most important factor, by reason of its peculiar timbre, so unlike that of any other wind instrument. Think of the opening measures in Mendelssohn's "Overture to the Midsummer Night's Dream," or of the flute *bravura* in the pastoral section of Rossini's "Overture to 'Guillaume Tell,'" or of the remarkable flute *fanfare* with which Verdi illustrates the flashes of lightning in the final scene of his "Rigoletto."

No tone-colour could have been selected more happily to illustrate "the peace that passeth all understanding" than that selected by Verdi for the final note of "To Rest in the Lord," a pianissimo shade in

the lower register of the flute. And has

not Berlioz, that master of tone-painting

(though of very little else), written a *Serenade* for two flutes and one harp in his "Enseigne de Christ?"

Hamlet's Flute

PAPAGENO in "Il flauto magico" sings of his flute; but it is not *our* flute he handles; it is a shepherd's pipe. And master Hamlet, when he reproves Rosenkrantz and Guildenstern with "Though you can fret me, you cannot play upon me," speaks of a pipe, not of a flute.

On Ability to Sight-Read

By DR. ANNA PATTERSON

IN THE PROFESSION OF Music, there are many side-issues which, in my opinion, are more or less necessary than the main musical necessities. One of these is the ability to sight-read. Among these none is so marked as the ability to sight-read, and especially to "read at first sight." One frequently thinks of the worthy chorister of Chester who, rebuked by the rather irate Handel (then on his way to Ireland to direct in Dublin his world-famous "Messiah"), because he could not quickly decipher the composer's manuscript, aptly replied: "Yes, Sir, I can read at sight, but not at first sight!"

How many worthy exponents of the art are much in the same plight, their fear and timorousness causing them making them unwilling to "read." Yet this is a musical attainment to which there are no limitations. Some, by nature, and one might even say, temperament, are excellent sight-readers. Others, though they may reach a certain efficiency, owing similarly to natural propensity, always like a preliminary "look" at the musical manuscript. Again, let us emphasize, it is a case of natural aptitude. There are those who, though having the propensity of looking ahead and taking in more than one detail at a time, are good readers; whilst there are others, not less musically endowed, from whom one temerarious cause or another, do not, and probably never will, read well.

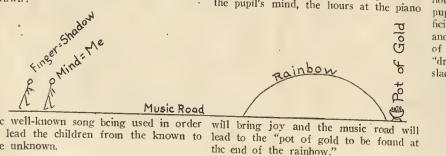
Meeting the Emergency

SOMETIMES an emergency may develop in the latest faculty. It is reported of Albi, the song-writer, that he found great difficulty in sight-reading until, on one occasion, being faced actually with the conductor, he was compelled to play an accompaniment at sight, prepared himself at his success under urgency. With not a few musicians, the inability to sight-read is owing rather to nerves or lack of self-control than to any want of technical knowledge. Training can do a great deal in preparing a student; and the correct practice of playing accompaniments, to either vocal or instrumental solos, is the best possible kind of drill-work.

Me and My Shadow

By LOUISE STUART HOLMAN

ALL TEACHERS will agree that only a small per cent of music pupils really think as they practice. On the lesson assignment of each pupil this picture might be drawn:



The well-known song being used in order to lead the children from the known to the unknown.

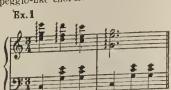
The last time I heard a duet of harp and flute was on a Thames steamer in an excursion to Kew Gardens. The harpist played in E, and the flautist blew in F, but that did not distress me in the least. A course of ultra-modern orchestral music had trained me to like that sort of thing.

I marked my appreciation of this exhibition of "advanced" music by bestowing a six-penny-piece on the performers, after which I felt I had contributed my mite towards the ostracism of the old masters.

Broken Chords

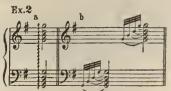
By CHARLES KNETZGER

THESE is perhaps no form of composition in which the faults of carelessness and inexperience are more glaringly exposed than in pieces containing broken or arpeggio-like chords. Take, for example:



Do not some pupils invariably play the upper chords as if the two lower were correct notes to be released at once?

The arpeggio, indicated by a wavy line before the notes, means that each chord is to be broken, that is, played from the bottom upward, one note after the other in quick succession. A chord written as 2a should be played as 2b, with ties observed.



When written as 3a it should be played as 3b.



Notice that in the first example there is a continuous arpeggio, beginning with the lowest tone in the left hand (for the arpeggio mark joins both staves), while in Ex. 2 the two hands begin simultaneously; there is a separate mark for each stave.

Sometimes only one hand has a broken chord as 4a which is executed as in 4b.



Occasionally the arpeggio is inverted, that is, played from top to bottom. Chords containing intervals too wide for the span of the hand must necessarily be broken. In this case the pedal is used to sustain the tones which must be released.

Nothing to Practice

By T. L. RICKABY

TO AN AMBITIOUS and industrious pupil who studies seriously there will come a time when some of the purely mechanical drill may be dispensed with, but that time does not come very soon. Exercises, scales, arpeggios and studies constitute this drill and if pupils have been directed wisely in this regard, they always have something to practice, whether or not a new composition has been given.

How about those pieces that have already been studied? These are to be kept up and polished here and there, for it is not often that pieces are played as perfectly as they might be. If a piece is worth learning it is worth keeping up. A music pupil will always find something to do if he looks over the ground carefully.

"Music gives tone to the universe; wings to the wind; flight to the imagination; a charm to sadness; gaiety and life to everything."—PLATO.

THE ETUDE

THE ETUDE

Saving Lost Motion in Piano Study

By LESLIE FAIRCHILD

"Do not be in a hurry to succeed. What would you have to live for afterwards? Better make the horizon your goal; it will always be ahead of you."—GEORGE BERNARD SHAW.

ONE OF THE most important phases of an advanced piano technique often slighted by the would-be pianist in his mad rush toward Parnassus, is the neglect of scales.

Many quite advanced players are really familiar with only the major scales and possibly the harmonic minor. There is no branch of piano technique that gives greater command of the keyboard than a thorough mastery of all the scales—major, harmonic minor, and all the modes.

A renowned performer goes through the entire group of scales (playing the flat harmonic minor first, which is the most difficult). He says that he knows nothing that can excel it for putting the hands in playing condition in a limited time.

One pianist, for instance, will execute an entire series of motionless exercises as in piano playing, and then goes through the corresponding loss of energy, to accomplish what should be done with a minimum of effort. If an actual moving picture could be made of his performance of a simple exercise he would readily see that he travels miles out of the way to accomplish his purpose.

One pianist, for instance, will execute an entire series of motionless exercises as in piano playing, and then goes through the corresponding loss of energy, to accomplish what should be done with a minimum of effort. If an actual moving picture could be made of his performance of a simple exercise he would readily see that he travels miles out of the way to accomplish his purpose.

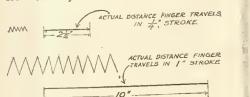
The student is in no position to say that he has mastered the scales unless he is thoroughly capable of playing them fluently in all these ways. But let him not be discouraged. It is foolish to expect success at all once and wise to set the musical horizon just a little beyond the reach.

If the student had really mastered their studies in school, they would have grasped the fact that a straight line is the shortest distance between two points in piano playing as well as in geometry.

Conservation of Motion

IN SOME of the big manufacturing plants there are men who are paid large salaries for reducing unnecessary motions in the work of their employees. Through this line of work workers are able to increase their output and the same time increase their output.

Pianists can well afford to think along these lines. For a simple, practical example, let us see what the results would be in striking a note five successive times with the finger lifted a quarter of an inch from the key, and then striking the same note five more times, lifting the finger one inch from the key.



In the second instance the finger is made to travel through space just four times as far as is necessary.

This is not to say that all piano playing should be done with one finger action. It is for the demonstration to show how energy may be dissipated. However, Mr. Edwin Hughes tells us that Leschetzky, to whom he was assistant at one time, realized the fallacy of higher finger action and did not teach it in his later years.

The Sciences of Piano Technique

IN THESE days of interest and research in modern piano technique, the pianist who wishes to achieve success must know these principles and how to apply them. It would be a very good idea for him to discontinue his practice long enough to understand thoroughly the correct principles which underlie piano playing.

Precision in Practice

THE DIAMOND cutter knows well that the beautiful display of prismatic colors can be released from the rough crystallized carbon only by using the greatest precision in cutting and polishing each of the many facets. So with a musical instrument, the numerous facets of technique must be studied with the greatest exactitude if the pupil expects to acquire a really artistic finesse.

Precision can be acquired only by practicing scales, arpeggios, octaves, trills, chords and difficult passages in compositions at an extremely slow tempo, combined with a vivid conception of what one is trying to accomplish.

A renowned performer goes through the entire group of scales (playing the flat harmonic minor first, which is the most difficult). He says that he knows nothing that can excel it for putting the hands in playing condition in a limited time.

Clean-cut finger and wrist movements are essential. In practicing pure finger technique it is advisable to use such exercises as are given in "Hann's The Virtuoso Pianist." The student should hold a somewhat low. All fingers should be curved nicely with the thumb forming a three-quarter circle with the first finger.

Another will his fingers unnecessarily high, with the result of loss of speed. Still another goes through the motions of strange and unnatural movements. If these performances had really mastered their studies in school, they would have grasped the fact that a straight line is the shortest distance between two points in piano playing as well as in geometry.

There are a few factors that may assist the pianist in gaining greater precision and mastery of his instrument. A review of the article on "How to Avoid Fumbling at the Keyboard" which appeared in the December, 1923, *ETUDE*, will be of service at this point.

Correct Mental Attitude:

Half of the mistakes made in piano forte playing can be traced to a hazy mental conception of the technical problem to be solved. The fingers really are capable of doing only what the mind directs them to do. In learning to play a passage correctly the student should close his eyes and review in imagination the correct notes, fingering, dynamics and motions required. By so doing practice hours will become more fruitful and the memory more reliable.

Fingering:

Suitable fingering gives a sense of security and assists also in memorizing. The regular fingering of the scales, arpeggios and chords helps the student, particularly in choosing the best fingering for difficult passages in compositions. Naturally some judgment will have to be exercised. It is sometimes advisable to substitute the weak fingers for the more emphatic beats of the passage and the strong fingers for the less.

Clean-cut Work:

See that the beginning and ending of phrases are clean cut, that all embellishments are as sparkling as jewels, and that all unusual effects are prepared in advance.

Expression Marks:

Do not anticipate the expression marks, that is, do not start to play *ff*, *pp*, *mf*, *rit.* and *cresc.* two or three measures before the actual markings. It is time enough to make them effective when one comes upon them.



LESLIE FAIRCHILD

Accuracy in the Bass:

Accuracy in playing bass notes, failure in which is especially noticeable in waltzes, is one of the technical points that the student should master. Left hand work alone will accomplish this. When the first beat of each measure happens to be a single note, it is advisable to attack it with a sharp, clear finger, and to practice using the full octave, then simply "shadowing the octave."

Eyes Front:

When there are single notes to take, especially the initial note of a melody, the student should see to it that he has the right note to start with. Sentimental pupils whose eyes are fixed on heaven are apt to get their fingers on the wrong note.

Precision in Scale and Arpeggio Work:

Precision in scale work will require fleet fingers and a flexible thumb. To acquire a flexible thumb it is excellent practice to play all the major scales with two fingers: first and second; then with three fingers: first, second, and third; then with four fingers: first, second, third and fourth. To avoid cramping the hand, sideways each time the thumb is used either on the third and fourth finger is passed over the thumb; it is advisable to hold the hands on a slight angle or what is known as "scale position."

If you will place the thumb of the right hand on C and the third finger on D you will have the exact slant the hand should

maintain throughout the entire scale. To get the correct angle for arpeggio playing place the thumb of the right hand on C and the fourth finger on B. A few stretching exercises done before practicing arpeggios will be found most helpful.

Metronome:

Regardless of the utter disdain many teachers and students may have for it, the metronome is surely a tool that can be of great assistance in gaining rhythmic accuracy.

It is to be found quite at home in the studies of many of our great pianists.

The true artist is never quite satisfied with his achievement, but is forever perfecting his vision to greater distances. The student who has the work need not fear or expect success to come to him at once; is suffering under a great delusion. There is no easy means to attainment. The only short cut lies in his following the advice of those who have been successful and in using his own best judgment in choosing the course to follow.

SELF-TEST QUESTIONS ON MR. FAIRCHILD'S ARTICLE

1. In what ways is energy conserved in piano playing?
2. What specific results from the practice of scales?
3. What is particular makes for precision in practice?
4. What is the advantage of regular fingering of exercises?
5. What is the "scale position?"

A Simple Way of Teaching the Value of the Dot

By LOTT A. BELDEN

"HERE is a note with a dot after it. Can you tell what that means? It means that the note must be held longer than usual." So far the explanation to the pupil is quite simple; the difficulty arises in pointing out just how much longer the note is to be held. Unless the child has not yet learned fractions, so the phrase, "one-half its length" is meaningless.

The teacher therefore next writes a whole note in the child's note-book or on a page of music. Then she asks the child, "What two kinds of notes make a whole note?" The correct answer is given, she writes the half note, then the whole, and puts a ring around one of them saying, "The whole note equals two half notes, and the dot is just as long as one of these half notes." Then the teacher draws another half note under the dot:



She proceeds in the same manner with the half note, and so on, as well as the quarter note. If the pupil has already encountered one of these in his book, then each time a dotted note appears, she divides it as before and puts the pupil answer questions about it, such as, "How many halves make a whole note?" "What two notes make a quarter note?" "What kind of note is the half note?" "What kind of note is the whole note?" "What kind of note is the dotted half note?" The pupil replies to these questions clearly and completely.

To Learn Letters and Numbers of Scales

By LAREDA BREISTER

Fill in the gaps:

I. Scale	Numbers	Letters	II. Scale	Letters	Numbers
A	6554	feed	A	414	
B		cabbage	B	43	
C		face	C	462	
D		age	D	654	
E		dead	E	377	
F		bed	F	437	
G		adage	G	72165	

Many more examples may be added when these are worked successfully.

"Although it may be true that the average American is not as well educated musically as the average European (I do not hold that about myself) he knows when he hears fine music, and you cannot fool him for a moment. It is not necessary that one should be technically educated in music in order to appreciate and enjoy it. Music is of a vibratory character and moves us all alike, regardless of whether we are musicians or only music-lovers."—WILLIAM WADE HINSHAW.

Master Discs
A DEPARTMENT OF REPRODUCED MUSIC
By PETER HUGH REED

A distinctive design, with the Discs reproduced by a specialist. All Master Discs of educational importance will be reproduced regardless of makers. Correspondence relating to this column should be addressed "The Etude, Dept. of Reproduced Music."

OVER A YEAR ago the Victor Company issued an album containing Chopin's *Préludes* as played by Alfred Cortot. This was the first step toward a complete Chopin upon discs for the musical library. More recently this enterprising concern brought forth the twenty-four Etudes, Opus 10, Nos. 1-25, as played by Artur Bausch. This compilation has long been universally acclaimed for his concert-hall performances of these studies; therefore, it is good to find that he has recorded not a scattered half-dozen but instead the entire two groups. After hearing his interpretation we believe he will be praised for a long time for his recorded art. An English reviewer has said of this record, "It is a work of art which shows the means and purpose of these Studies but also explains them; for his art is demonstration but performance." One has but to turn to the familiar *Black Key Study*, Opus 10, No. 5, which requires "velvet-tipped fingers and supple wrist," or to the *Aeolian Harp*, Opus 25, No. 1, where the arpeggios are in the singing touch, or to the *Lullaby*, Opus 15, No. 2, where beautiful legato is so essential, to find that Bausch plays these classic Studies as they should be played. In the portentous octave Study, Opus 25, No. 10, and again in the sweeping tumult of the final *Study in Minor* where the left hand has choristic passages against arabesques in the right, Bausch easily proves himself the master pianist. The recording of the piano is the only fault that one can find with this set, for unfortunately it is not a remarkable reproduction. There are better qualities apparent in Opus 25 than in Opus 10, however. The set is Victor Album M43, six discs.

Mengelberg's most recent piano release of importance is Schumann's "Symphonic Etudes." It is available in a Columbia Album, No. 102, with Schumann's *Violin Sonata in G Minor*, both played by Peter Götzen. The "Symphonic Etudes," a series of Studies and Variations founded upon an impressionistic theme "written by the father of Schumann's friend, Baroness von Fricken," is considered one of the greatest and most interesting works of its kind and has long been popular with all great pianists. Recently in New York City within one week three different pianists have recorded this work in recital. Schumann's second sonata, Opus 22, was written about the same time as the first, but, because of considerable revision, was not published until 1853. Hence the higher opus-number. Although not known to his other sonatas, there is nevertheless much to admire in this work which is full of true Schumann poetry.

Percy Grainger who has been aptly called the "Playboy of the Musical World" renders these works with both buoyancy and rhythmic vitality. That he does not strive for the technical, for that matter, the poetic side of Schumann may seem unusual; just as well. After all a vital rhythmic and, when that is there, those of us who have imagination can easily supplement the poetry and sentiment which we perceive.

A single disc containing Liszt's *Hungarian Rhapsody*, No. 12, was recently issued by Odeon, No. 3241. It is played by Carl Szterer, one of the younger pianists in Germany. His performance is competent without being overly brilliant; but since the recording is clear and the passage work comes out so well, we believe that this disc should prove helpful to the student.

(Continued on page 396)



ASSAMESE KHASI IN DANCE COSTUME—KHASI DANCE SHILLONG

The Symbolism of the Dance in the Far East

By LILY STRICKLAND
The Eminent American Composer

"Life moved on the face of the waters." THE PERPETUAL motion or energy of life is rhythmic. The beat of waves breaking on shore, the song of the birds, the crackling flames of fire, thunder, lightning, rain and all elemental forces work rhythmically. The very breath of our bodies comes and goes in a measured rhythm.

The celebrated Dutch conductor, Willem Mengelberg, is now represented on discs by two companies. The manner in which Mr. Mengelberg arranges this unique division of artistic talents is an ingenious one. In Holland he has a band of his own native musicians, the Amsterdam Concertgebouw Orchestra, he has a contract with Columbia, whilst in this country Victor has a contract with him in connection with the New York Philharmonic Orchestra. Recently Columbia issued a three-part version of Weber's "Oberon Overture" conducted by Mr. Mengelberg in Holland, which is superbly recorded with depth and quality and richness of expression which are truly realistic. This Overture, the preface to an operatic fair-tale, is an old favorite of the concert hall. It opens with the magic horns of Oberon and then duplicates many of the poetic melodies of the score. One hears the Elfish and Knightly themes, the tender and beautiful song of Sir Huon, first given out by the clarinet and then by the strings and lastly the jubilant "Thème de Rezia" from the grand aria "Ocean, thou Mighty One" in the famous *Midsummer Night's Dream*. Here again is magnificent recording, but a less felicitous reading, the concept being much too heavily handled for a true delineation of elfish agility (Columbia records, Nos. 67481-67482).

In India, Shiva, a deified symbol, is called "The Lord of the Dance" controlling energy and rhythmic powers that obey inexplicable laws. He symbolizes cosmic rhythm, that invisible force that dominates life in every form. Under the title of *Natarajah* he typifies the phases of cosmic motion from birth to death, from eternal motion to death. According to the old Hindu belief, a rhythmless world could not exist.

Without wind and rain, heat and light, all

life would become extinct. Celestial bodies revolve in accordance to the mysterious laws of rhythm; our own world moves through space bound by the same laws. Life is

and eternal, that, entering man's awakening consciousness, roused and stimulated by some similar form of self-expression.

In the beginning of man's development it was instinct and not reason that first inspired him to dance. He saw movement in the trees and grass, in the flames leaping upward from the fire, in the flowers swaying in the wind, in the sun, rays, visible and invisible, moving. In all life there was a sense of motion, rhythmic.

A sense of life or cosmic exaltation inspired him with an irresistible impulse to move rhythmically. It is not surprising, then, that man first expressed his worship of Nature in dances that were a composition of fire, prairies and emotion. From calm to wild, from the dances symbolized the changing moods of Nature that were expressed with the energy of inward vitality and fire. So man was moved to newer and larger forms of expression.

Someone has said that the entire system of Pythagoras could be taught by movements. You cannot teach arithmetic the Nature of numbers without being aware of motion. Her very stillness is pregnant with it, and that which we call silence is merely muted motion. There is no real silence, no cessation of motion in Nature at any time. We who have become accustomed to the more audible and dominant sounds of day say that a night is silent when in reality, if one were moved to catch the low, deep and the highest vibrations, we would realize that all silence is full of sound. The antennae of the radio have pierced the voids in the ether and forms.



ORONO ABORIGINAL DANCE



BUFFALO HORN IN COMMON USE AMONG ANIMISTIC TRIBES



ABORIGINAL DRUM CORPS

made many new sounds audible to us. In time we may learn to hear the songs of almost invisible insects, for insect life, however minute, has a separate voice of its own.

The dawn-man was known to have, even at that early stage of evolution, some instinct for self-expression. In an inarticulate form, he expressed himself in crude but colorful dances and songs that followed as a conscious development of his first efforts.

Hollow Tree Music

IT HAS been suggested that prehistoric man discovered the use of rhythm by chance, as, for instance, by striking a hollow log. The vibration produced gave him the idea of making the first drum. It is believed that the first of these instruments was constructed from a section of a hollow tree with a skin of some animal stretched over it.

Snake Worship

THE INFLUENCE of sun-worship permeated the faiths of the East-Indian aborigines and survived in many primitive forms, as "Naxi," which is of immense religious significance to the Hindus. Following the aboriginal music of India, came the Aryan or Hindu people whose lords kept alive the traditions and legends of their race. Their songs were accompanied by rhythmic gestures. By this means the worshipper worked himself up, with the repetition of words, in a kind of trancelike condition.

In India, where drums are the most important of all musical instruments, it is believed by Hindus that Brahma, the Creator, invented the first drum which he made from the blood-soaked earth of his enemy, a demon-ghost whom he defeated in battle. The first Indian drums were called the "myapandus," and these were called and dictated even the wooden drums.

According to Hindu mythology, the drums came first and the flutes second in the evolution of musical instruments. The flute is said to have been invented by Krishna, the pastoral god, who is supposed to have fashioned the first reed-instrument from a section of bamboo. Certainly no dance is ever given in India to-day without one or both of these ancient instruments.

Musical instruments attributed to the later Paleolithic period have been discovered by archeologists and are usually rude drums or earthen drums and flutes. "Primal man, before he could talk, probably gave vent to his feelings and thoughts through hand and body movements, and these gradually developed into the later religious of Hinduism and Buddhism. Mohammedanism itself is impregnated by the influences of animism, and, in spite of the Prophet's mandate to the contrary, various Moslem festivals are filled with music and dancing. The sword-dances of the Afghans and the dancing dances especially at the festival of the Muharram, are all expressions of rhythmic狂狂 in one case and spontaneous in another, that prove that even the Faithful cannot resist the urge to dance.

Dances of Love and War

AMONG THE Fijians the dance is a most important part of daily ceremonial, whether secular or religious. They have various instruments, chief of which are the conch-shell, the flute, the drums and cymbals.

In New Zealand the natives use flutes, drums, shell-trumpets and a rude lyre with four strings. They are fond of dancing and singing in peace, love or war.

In Tahiti the people use drums of polished wood and shark-skin, shell-trumpets and bamboo flutes, some of which are blown with the mouth, others with the lips. They, too, dance on all occasions and have songs suited to their incidental life.

The Esquimos have a rude drum and sing in unison as they dance in a barbaric and sometimes questionable manner. They are the least musical of primitives and yet they have a crude form of rhythmic expression.

The aborigines of India and Africa dance their life-stories in a semi-savage but graphic and colorful fashion. Most of their dances are inextricably woven into their animistic worship of nature and evil spirits. From the first, tried to the zone of this knowledge, man may have developed some form of dancing, depending upon their intelligence, imagination and ingenuity. In almost every instance the music of these ancient people is monodic and melodic and their dances dramatic and primitive.

In the seventh century, B. C., dancing was already considered an art of indefinite antiquity. It was known to have existed in the whole gamut of human expression in the eternal cycles from birth to death in the eternities of time.

As has been said, somewhat influenced

by the primitive animists and aborigines.

In whirling sun-rays, ani-

mate and warp, man found a refuge to his

spiritual needs.

As a life-giver the sun was worshipped

with geneflexions and gestures, imputes

as also life itself, expressed through the

medium of the dance.

The Elemental Art

THE SPIRIT of the dance is elemental, spontaneous, irresistible, contagious. Man, in response to the call of Nature, in natural grace, posturing to the rhythm of his own inner energy.

The ardent devotee of the gods strove to express with his body the intoxication of the spirit. The body was the vehicle; the spirit supplied the motivating power.

By this means the worshipper worked

himself up, with the repetition of words

and the repetition of gestures.

In Cambodia there is a remarkable ballet

which has followed tradition for centuries; in Burma, one of the "Pwe-forms" represents a ballet, with music.

It is only in comparatively recent times that the ballet developed and became popular as an adjunct to opera or as a special form.

At the time of Louis XIV ballet-dancing was very popular, although not developed as it has been in Russia.

At the Russian Court, the Imperialistic ballet-form became a fine art.

Serge Diaghilev, Pavlova,

Mordkin and Nijinsky all have contributed

invaluable services towards the evolution of the ballet to its present highly developed form.

The New-Old Form

IN THE MOST primitive forms of music "jazz" stands for something astonishingly new. But it is not new, rather a reversion to the savagery and the primitive, based on the reiteration of a drum-beat that might have inspired an early man to caper in unrestrained joy.

The present-day "jazz-drummer" has his prototype in Burma. There one frequently sees a one-man orchestra, composed of xylophones, bells, whistles, cymbals, tom-toms and rattles. He is just as rhythmic as the most celebrated jazz-player one day to-day in New York.

If a Burmese was asked what place jazz had in the symbolism of the dance, he could answer, and truthfully, that "jazz," aside from its meaningless name, is a form of avastom from which man never completely escapes. He goes back through inherited ancestral memories for a medium of expression. He goes back to his animistic stage of evolution and creates a form of music based on released inhibitions, primal expression and demonstrativeness, savage, dramatic, graphic and colorful.

The veriest aborigine in a remote jungle in India "jazzes" in his own way. To the endless drum-beat in four-time he dances to a melody that is unique. He is a jester, a clown, a jester who even contorts his body into strange forms.

The difference is merely in the name and the harmonization of the theme in accordance with our Western system of music.

"Jazz" is not new but only a new adaptation of the old. Such dance-forms may have no place in the curricula of the classic, but they cannot be ignored because they are symbols of life.

By the same token modern composers must make use of the "whole-conceal" scale or other, especially those dance that seek to express some definite idea. Even though the dancers do not realize it themselves, they are expressing forces within themselves that have existed since the beginning of time. It is the eternal, resistless urge of rhythm, the cosmic energy that dominates life in whatever form, a response to an instinctive impulse seeking expression in motion.

ture or, sometimes, even cadence. All primitive music is atonal.

Cyclic Progress

MOST OF THE material for dances of the past might be placed in categories of primitive, classic, romantic, realistic, impressionistic or neo-primitive, would be difficult to get away from some one of them. While dancing is an art that is in flux and one that will continue to develop concomitantly with the world's progress, it will nevertheless move along in cycles, from the old to the new and back to the old.

The ballet, considered as a most modern form of choreographic art had its beginning far back in the cycles of antiquity, as far as its qualities of pantomime go. After all, the definition of a ballet is "a dramatic representation consisting of dancing and pantomime."

The most ancient ballets know nothing of the innovation of toe-dancing but were built upon an artistic idea expressed in pantomime.

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Broadening the Horizon

By MARIE F. HALL

HOW CAN WE as piano teachers broaden the horizon of our pupils? How do we ourselves get a broader view, a larger outlook, in this physical world of ours? Do you not remember on that biking trip last summer that, when you reached the top of a high mountain peak, you got a more distant view of the surrounding country—that the hills which had been close at hand when seen with the higher ranges on either side of them assumed their proper place in the landscape? Your horizon was broadened. It embraced more than the one range of hills, stretched out and out to the wondrous mountain peaks that seemed to touch the sky.

So in music. By training as well as by unconscious absorption we have enlarged our horizon on the side of hearing and understanding music. We can enjoy a varied musical scene. We attend a recital in which the stereophony plan is given preference with Baden's (see List), or we hear a program of compositions of the old Italian or modern French or Italian schools. And we are equally happy. Not so the pupil. Scarlatti? "Oh, no, I don't like that; it's too thin." Debussy? "Too floppy. Doesn't get enough stress." "The rhythms make me nervous." They have a guide book at hand to indicate the sights that are worth while, to show the beauty that is hidden in these compositions. We, as educators, must become guides and lead them out into the Promised Land.

The pianist teacher in his work labors under the disadvantage of the vocal coach, he has no words to help him tell the story. There is no setting of opera plot or costumes or historical atmosphere to call up the picture to the mind of the pupil. So here we must assume that the pupil has imagination.

Imagination, the Indispensable

PSYCHOLOGY tells us that the imagination is the most important factor than the will in the development of mankind. For to will is a purely intellectual process, while to imagine a thing colors it with the warmth of feeling and emotion. Moreover it is the

image, or mental picture that, indelibly impressed upon the subconscious mind, produces results. One definition of "horizon" is "the bounds of observation or experience." Then to broaden the horizon, the musical horizon, of our pupils we must enlarge the boundaries of their musical experience, and we can best do this through cultivating and using the power of the imagination.

Then again through the creation of ideas, we can obtain the good towards which we are working. Just as a lovely landscape can be seen from many points of view and new beauties discovered from each one so a composition to be appreciated must be composed from various angles.

Let us, therefore, make use of as many different ways of approach to the pupils' musical consciousness as is possible, and find the particular avenue of approach to which the individual pupil is most susceptible.

Ear training, musical dictation, form analysis, all have their places in awakening the pupil's imagination and interest. The following are some general suggestions for broadening the musical mind:

Take a composition having a simple melodic outline. Have a chart (or graph) made of the curves of the melody. Show how the outlines are more clearly defined in some compositions than in others, how the larger melodic curves are made up of a series of smaller curves or waves. Use Dvorak's *Gold Horne*, Handel's *Music*, Schumann's *Romance in F sharp* and many other examples that will come to mind.)

A special school or period of music, Scarlatti, for example, can be better understood when it is taken into account the period and manner of composition, the material which the composers of that day had at their disposal, the differences between the early simple instruments and the modern concert pianos, the influences of the Church and the court life, and the dependence of musicians upon royal patronage. Let your pupil attend a harpsichord recital and hear the recordings of the music of the sixteenth and seventeenth centuries by Harold Bauer and others. Let him study at close range

these "old" compositions. After this eye opening and ear opening process the composer will come back, "Scarlati—what he could do with a little!"

Mood Pictures

FOR THE German "Gesammtmugibild" (mood picture) English unfortunately has no exact word, and it is a most difficult to express in music. Watch an audience when Paderewski plays. It is the mood of the music which this great artist conveys through his playing that casts a spell over his hearers. Let us make us in "mood painters." Debussy gives us shifting mood pictures; everything plastic, flowing, and so on. He has been brought up on Haydn and Mozart fed the lack of regularity of cadences and phrases. But listen Debussy's music to Corot's landscapes. Bring up in the mind of the pupil the picture of a lovely sunset with shifting, changing cloud effects, tints of rose, azure and gold merging into one another. His prelude *La File et Chevaux de l'In*, "Paganini's May Night" and Grieg's and MacDowell's compositions with their suggestive titles afford many examples of mood pictures.

Show how the emotional or dramatic climaxes are just as evident, just as convincing, as in a well-written play, and that the development of the themes is similar to the development of the characters in the play. Take, for example, a climax of Schumann's *Frühlingstags*, the development of themes psychologically as in the Wagnerian music dramas. Whether you take only piano literature or lap over into vocal the classics are full of illustrations. Start the ball rolling; the pupil will do the rest.

The average high school or college student would be able to tell all the facts whether a quotation is from Othello, Shakespeare or Tennyson. Could our piano pupils do the same with the music of the great composers? Try them out. Play (without giving the composer's name) sample passages from Beethoven, Chopin

and Schumann until they are familiar with the characteristics (the *Idioms*) of these masters. Our music contests in the schools have done wonders in familiarizing students with good music.

Writing Program Notes

HAVE ALL the pupils play in class. Have them present a short sketch about the composer, a brief analysis of the music which this great artist conveys through his playing that casts a spell over his hearers. Let us make us in "mood painters." Debussy gives us shifting mood pictures; everything plastic, flowing, and so on. He has been brought up on Haydn and Mozart fed the lack of regularity of cadences and phrases. But listen Debussy's music to Corot's landscapes.

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It is not our task as musical guides to store the mental picture galleries of our pupils with examples of the different styles of music, but rather an appreciation of the beauty that is there, as much as it is up to the high school or college to instill in their students a love for literature, history or the sciences? "From the known to the unknown" is a psychological principle which, when applied to music study, will broaden the musical horizon of our pupils. Link up all that they have had in their personal lives in the way of background, travel, education, with music study. Have it become an integral part in their personal lives, a part of self-expression. Then their musical interest, like the power of those wonderful Swiss glaciers, will gather strength as it sweeps along.

Singing Towers

By THEODORA LYON COOK

"How does a carillon differ from chimes?" The *Carillon* consists of twenty-eight or more bells of varying weight and size. Each bell has at least five tones—strike tone, nominal (an octave above), hum tone (octave below), minor third, perfect fifth. These must be in perfect tune with each other before tuning with other bells. The range of these bells is 4 or more octaves of a chromatic scale. A *chime* has a few bells tuned to the diatonic scale, usually within the compass of one octave.

To go on with the carillon description the bells are arranged in rows, the largest weighing tons, the smallest, only a few pounds. There are many foundries abroad whose names are famous as makers of carillons. Workers therein know that copper and tin are best materials for the bells to give a fine quality of tone. The pitch of each bell is determined by its diameter, the shape, thickness and material, the volume of sound, by size and weight.

The carillon is played in two ways. It is played mechanically by means of a huge drum perforated with holes to receive as it revolves, the pegs attached to hammers that strike outside of the bell. The other method requires a trained player who sits at a keyboard (called a clavier) with wooden bars arranged like the black and white keys of an organ console. Pressing them requires strength, as it is not a finger touch. There is also a pedal-board, fastened to the organist. This clavier consists entirely of bells. Chords are more effectively played as arpeggios, and upper, smaller bells are in more constant tune than larger ones.

For centuries carillons have been an important part of life in The Netherlands and to-day add much to the charm of Holland and Belgium. Here they are often heard on quarter and half hours of the clock and play a little time before the hour is struck. There are regular concert days. Carillon music often celebrates royal birthdays, national holidays, Church

like pieces are more adaptable than elaborate operatic selections.

A short list for a carillon tour is as follows: landing at Antwerp—Ghent, Bruges, Ypres, Courtrai, Tournai, Mons, Oudenaarde, Aalst, Louvain and Mechlin in Belgium; landing at Rotterdam—Scheide, Delft, Hague, Leiden, Haarlem, Alkmaar, Amsterdam, Utrecht, Gouda, Zutphen, Middelburg, Vlere, Arnhem, Zutphen, Groningen, Apeldoorn. These pieces are suggested because their carillons are especially good. There are many others. The days and hours of playing should be ascertained before arranging a route.

Josef Dennerlin who has just played the opening concert on the carillon of sixty bells in City Hall, Albany, New York, has written a book on the carillon. His concert at Mechlin and Antwerp are so famous and largely attended as to need no further description. A notable concert in 1912 occurred in celebration of his twenty-fifth anniversary as a carillonneur.

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DEPARTMENT OF

BANDS AND ORCHESTRAS

Conducted Monthly By

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

Mutes That Raise the Pitch

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The French Horn in the High School Band

By PAUL E. MORRISON

PRESIDENT ILLINOIS SCHOOL BAND ASSOCIATION

Part II

contest. Then, too, if that band did very well in general playing, the job of writing out parts must have been an endless one. I am sure the pupils did not do the work or the band would have decided, after writing out a few, that it would be easier to learn to transpose at sight.

All of this points to the fact that I think the horn players in the band should use F horns and transpose at sight. Perhaps you are not yet convinced that this is the best for the high school player. It is well known that the horn parts for the band were not originally written in the key of C for the F valves. Start by naming the notes and count them as the pupil plays, thus: C, 2, 3, 4; D, 2, 3, 4; E, 2, 3, 4, 5, going up the octave. Of course, this C is the note just below the staff, D on the first line, E on the first space.

If the valves do not work smoothly, one should pull a valve slide and pour in a few drops of ordinary valve oil. Vaseline is a good plan, when trying a new or used horn, to pull the slide, dip it and blow through the slide to see if air leaks through the valves. If there are any leaks, the valves should be adjusted. If one is not an expert in the mechanical line it would be wise to send the horn to an expert for adjustment.

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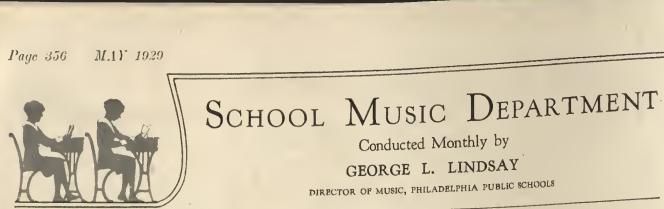
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SCHOOL MUSIC DEPARTMENT
Conducted Monthly by
GEORGE L. LINDSAY
DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS



IN DISCUSSING this subject I have had in mind the remarkable favor with which has been met the recent instrumental movement in our public schools. Bands and orchestras have become an integral part of school life in the upper grades. Nothing has happened in our musical life which offers more hope for a truly Musical America. While this phase of the subject has received considerable attention and much advertising, there is another phase that seems to be to even more importance, that is, the teaching of piano by other class or individual pianists to children who learn music from the keyboard. It is, then, to this matter that I shall devote myself in these few thoughts.

The Instrumental Point of View

IN OUR Christian civilization we have had music which has passed through the medium of the early church. The musical vocal inflections of the liturgy brought into existence a number of melodies known as plain chant. From these melodies was invented a system of modes or scales.

This brought into being a definite musical system, one which was entirely vocal and melodic in character. The use of two tones or of two parts sounding simultaneously led to a strange situation. Musicians were obliged to attempt the application of this idea to a purely melodic musical system. The results of early contrapuntists must amaze and impress any student of the history of the growth of music.

By a slow process, during which time instrumental music began to assume increasing importance, there came about the establishment of what was known as equal temperament, a method of tuning a keyboard instrument by dividing the octave into twelve equal semitones. The exacting of modulation from simple changes of tonality to the freedom of Bach and to the chromaticism of Wagner is a clear progression of the march of the instrumental supremacy in musical art.

Thus we are reminded that for many years music has exploited a very definite, the instrumental style. To be sure, there have been periods when the piano was a keyboard instrument and that for the orchestra or smaller instrumental combinations. Of these the latter is even more definitely vocal.

Musical notation, first along the lines of a more or less definite reminder of known melodies. The accompanying of one principal melody by chords (vertical or arpeggio-like), naturally became very shortly the dominating mode in musical composition. The very construction of the piano, with its double keyboard in this connection. White and black keys are so arranged as to suit best the convenience of the hands in playing music of a harmonic character. The diversity of fingerings in scale passages as compared to the virtual simplicity of chords and arpeggios is notable. In the natural scale of C, with the use of a sharp and a flat to alter these tones as required by the composer in the use of other keys or tonalities, the piano in this common triad (chord) or the tonic the keys fit almost exactly the outside and middle fingers of the normal hand.

Even Bach himself, although writing mostly in tonal combination on the keyboard, did it very well. He would have known that this was not possible. The insistence of the quarter tone makes one doubt whether our present musical system may long survive. With a good imagination a musician may but conjecture the

The Instrumental Aspect of Public School Music

By ROWLAND W. DUNHAM

works it was limited only by such technical difficulties as were insurmountable at the keyboard, sometimes with scant consideration for vocal convenience. An eminent theorist has pointed out that Bach thought in terms of the organ pedal keyboard. Every theme is capable of performance upon the pedals of that instrument regardless of the character of the instrument. That this was an equally difficult art from that developed by the earlier writers who based their art upon a purely vocal or choral basis is a matter quite familiar to all musicians.

The Instrumental Idiom

A STUDY of the melodic procedure from the plain song period to the present will demonstrate the truth of the domination of instrumental idiom in music. It is plain that the single melody without harmonic background of any kind, constituted entirely of diatonic intervals, nearly always scale-wise. The paradox of calling notes by letters instrumentally and by syllables vocally makes for a confusion which is neither scientific nor artistic. It is far from my intention, however, to belittle what has been accomplished in our public school music in the past. We were so limited as to make any other course impossible. The net result was a definite interest for everyone's power to excel. Nor has this attitude carried to any extent our old-fashioned methods entirely. The change must be a gradual transition that is likely to consume some years. Until it has become complete the most we can do is to encourage and to foster it as best we may.

Keyboard Motivation

THESE HAS recently appeared in this country a movement to make practical the teaching of piano to school children. These systems have been devised with more or less success. It would appear that the time is not far distant when music will be taught satisfactorily through the medium of this universal instrument. Such a condition is inevitable in view of the development of musical art as outlined at the start of this paper. It is becoming increasingly difficult for persons with only the "so-fa" theory to read music by comprehension.

The instrumental idiom is transcending the vocal field more and more. With the whole-toned scale, free chromaticism, jolting dissonant chords, abrupt changes of tonality, frenetic virtual abandonment of such a thing as tonality and use of two or more keys simultaneously (all of which are still more and more frequently in our chordal and whole our instrumental music) there can be but one foundation for the singer as well as the player, that of the keyboard.

Indeed it may well be wondered how long it may well suffice. The insistent exploiting of the quarter tone makes one doubt whether our present musical system may long survive. With a good imagination a musician may but conjecture the

possibilities of the octave with twenty-five quarter tones! It is a possibility not at all remote.

Instrumental Understanding

THE MOVEMENT toward the teaching of instrumental music is one which all musicians (particularly those now engaged in public school work) should view with equanimity and satisfaction. The eventuality is not far distant. Although many may doubt and question the methods already invented it is certain that the best of them must produce results that will far exceed those which can be reached by purely vocal scholasticism.

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Deeper Art Values

OUT OF THE chaos will come a new art in our musical life. Music will be an activity in the culture instead of a vagrant and a recracker, an art rather than a mere entertainment.

It is said that America is even today the musical center of the world. To some extent this is true. But, though we have made remarkable strides in our musical life, there is still more commercializing of the art than of some we might wish.

The key to the situation lies in the public schools. With the evolution suggested by this very inadequate survey there is bound to be, for instance, the sort of musical opportunity which musical idealists have long hoped to see. The natural response to music is far greater than is generally suspected. As this impulse is nurtured in our young folks so will our people become initiated in musical art. Possibly the day is not far distant when it will be impossible to find a person who does not make the now absurdly common and musically barbarous remark, "I know nothing about music but I know what I like!"

No art can remain stationary. As musicians we must be conservative of past traditions of the art, but we must, even more, be open-minded to the explorers who would discover new values for future development.

"The thirst for beauty in all arts and the thirst for music specifically is not dead in the hearts of the people. The conditions of the modern world have simply exiled them from the realm where pursuit of the beautiful is part of the main business of life, but their eyes still turn longingly to it." —WILL EARTHART.

The Reaction of Vocal Music

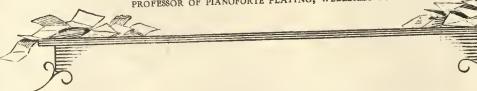
THE PREDOMINANCE of the instrumental in music has not, however, eliminated vocal music. On the contrary, singing, both solo and ensemble, was never more general than today. It has naturally



The Teachers' Round Table

Conducted by

PROF. CLARENCE G. HAMILTON, M. A.
PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE



THIS DEPARTMENT IS DESIGNED TO HELP THE TEACHER UPON QUESTIONS PERTAINING TO "HOW TO TEACH," "WHAT TO TEACH," ETC., AND OTHER PRACTICAL PROBLEMS PERTAINING TO MUSICAL THEORY, HISTORY, ETC., ALL OF WHICH PROBABLY REACHES THE TEACHER IN THE FORM OF QUESTIONS AND ANSWERS DRAFTED BY ALL INQUIRIES.

Fingering of Arpeggios

1. Is there any way to tell whether an arpeggio can be used in chords as we find them in pieces, for instance, Op. 14-3a in the left hand? Does the size of the lower interval affect this?

2. How are the arpeggios of C, F and B fingered in the hands? Are they not used on the black keys?

As a general rule, it is best to use the fourth finger when the interval to be spanned is a third and the third finger when the interval is a fourth (I am speaking of the lower interval for the left hand and the upper interval for the right). In accordance with this rule, the fourth finger is used in measures 1 and 3 of the following example and the third in measures 2 and 4:



This rule may be freely disregarded, however, when it is plainly more sensible to reverse its procedure. In the following arpeggios, it is evidently easier to use the third in the right hand, although it spans the interval of a third, while the fourth finger is perfectly practicable for the left hand:



I do not quite understand your second question but have based these last examples on the keys about which you ask.

Defective Coordination

1. Have a pupil who is eager to learn to play and willing to practice, but who is much improved by having them share the responsibility with the muscles of the hand and arm, especially by letting the mere weight of the arm do a great part of the work. Hence tone is no longer dependent upon high raised fingers which are made to hit the keys viciously, but rather on a judicious control of the whole playing mechanism.

2. Here's a plan for treating the beginner who is not a beginner. Teach him first to relax all the playing muscles completely. Then, with his fingers on the keys and with loose wrists, teach him the forearm rotation, in which the hand moves from side to side so that the weight is focused over each key as it passes.

Next, the fingers are taught to press down the keys directly in the light finger touch; again, the throw of the hand is taught for stronger tone; finally the weight of the forearm or entire arm is utilized for richer and more melodic tone. As to the relation of fingers to keys, it is not necessary to glue the fingers down. Rather let them have free play, even always a little, though the playing is irregular.

Do you think it advisable for her to continue to play? If so, when, and what can you suggest for her? She is twelve years old and in the sixth grade.—E. M. W.

The problem is a psychological one, that of training her to concentrate on one set of fingers at a time. Much depends on your cultivating the pupil's repose of mind and body before she attempts to play and then on keeping her free from jerky and uncertain motions.

Begin each lesson with exercises for relaxing fingers, wrist and arm. Let her hold down a key with each finger in turn, meanwhile raising and lowering the wrist several times, with upper arm kept steady.

(Continued on page 383)

Concentration in a Lesson

In looking for some new music for students, I came upon an Etude of August, 1922. My eye rested on your article on "Concentration in a Lesson" which was a combination of scales, finger exercises, touch and a few rhythmic patterns.

I have studied with many teachers, and in almost every instance similar to the above—not all in every lesson but keeping all in mind for the time.

Now am I to think that these instructions were all wrong in giving this varied music? And am I not also wrong in playing with any piano with any piece? Not that I require any art in any lesson, for the art is in the music.

Many of my students will never take up piano again after leaving this school, while others have ability and means to continue. Then again, many students are in school who would otherwise have known nothing about piano.

But such a substitute for the actual reading of notes can hardly be of any real value to an instrumental player. He must learn the actual notes as depicted on the musical staff, and, if he has learned to "feel" in school, that system must be discarded with his instrument.

You are quite right in trying to give your pupils a broad knowledge of the different musical materials and styles. My remark about the "crazy quilt" was directed against such broads of view but rather against a lack of concentration in individual lessons.

An ideal lesson, to my mind, contains some central feature which is emphasized in various ways. Let the technical work, for instance, consist of either scales, finger exercises or arpeggios, but do not dissipate energy by trying to play all three at once. If the principal piece of study involves the same kind of work that is emphasized in the technical exercises, so much the better.

For instance, a third grade pupil may concentrate at a given lesson on staccato arpeggios, arranged in such figures as the following:



Practical application is then given to this work by the study of Schumann's *Wild Horsman*, Op. 68, No. 8, which is made up of just such figures. If desired, some arpeggio étude may be added and treated in a similar manner.

Lest the lesson become one-sided, however, the above assignments may be balanced by one or two review pieces or studies of a different nature.

During the next few lessons, arpeggios are continued in different forms and keys. Then a change is made for several weeks to various forms of scales, in parallel and contrary motion, staccato, legato, in various rhythmic patterns, then to groups of pure finger exercises. But note that they are always exercises. But note that they are always exercises. But note that they are always exercises.

Ascence *definite* is to be accomplished each week and that he does not "beat about the bush" by wandering in too many directions.

A few minutes of ear-training at each lesson are invaluable for making the pupil think music. And, here again, you may stick to your chief feature by playing to

the pupil a few measures of the piece which you assign him for practice. He writes these down from hearing the tone. Thus from the *Wild Horsman* you may choose for this purpose the initial strain:



Similarly, pupils may be introduced to elementary theory by being taught first the names of the notes and how to recognize them, thus in the most just cited, the pupil should recognize the fourths and thirds. Then, by extending the study to chords and their relations, you may gradually lay the foundations for the study of harmony.

In their zeal to push pupils rapidly, teachers often baulk them by assigning them pieces which they can possibly practice properly in the allotted time. Train your pupils to thoroughness and concentration, with regard to time. Then again, with regard to time, a pupil may never attain the stature of an artist.

Beginners and the Weight Touch

Since the two following letters deal with the same subject, let us treat them jointly: shall we learn the weight, if not, give reasons.

1. Do you consider it should be changed to the weight method after he has had three years of piano?

Do you consider it best to teach him to play with high stroke, and if so, for how long? Or would you rather he should play with fingers close to the keys?

If not easier to secure this result, if at all possible, in what other way? It seems to me a needless waste of time to teach pupils how to play with fingers close to the keys.

Weight touch is better than weight method. I confess that I dislike the latter word, though it is often misused.

2. The twig is best, so is the tree inclined? Whatever a beginner has or has not done previously, it seems sensible to teach him at once the manner of playing which has been proved to be the simplest and most efficient.

Pianists have discovered that the old way of making the fingers do all the work may be much improved by having them share the responsibility with the muscles of the hand and arm, especially by letting the mere weight of the arm do a great part of the work. Hence tone is no longer dependent upon high raised fingers which are made to hit the keys viciously, but rather on a judicious control of the whole playing mechanism.

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(Continued on page 383)

Notes and Dollars

By GLADYS M. STEIN

IN TEACHING whole, half and quarter notes to very young pupils it is helpful to compare the whole notes to silver dollars, the half notes to fifty-cent pieces, the quarter notes to twenty-five cent pieces.

The silver dollar contains two half dollars or four quarters, and the whole note has the same division of half and quarter notes. To impress the idea well upon their minds use money to illustrate the explanation. Things children can see and feel they will remember, but words are often forgotten.

- \$1.00 the same as a (whole note)
- \$0.50 the same as a (half note)
- \$0.25 the same as a (quarter note)

Then give simple problems in addition and subtraction like the following:

$$\begin{array}{rcl} \text{In money} & \$0.25 + \$0.25 = \$0.50 \\ \text{In notes} & \text{ } + \text{ } = \text{ } \\ \text{In money} & \$0.50 - \$0.25 = \$0.25 \\ \text{In notes} & \text{ } - \text{ } = \text{ } \end{array}$$

Even six-year-old children can understand and enjoy this work, and it links their music with their school studies.

Have Patience!

By BLANCHE D. PICKERING

WHEN accepting new pupils it is customary for a short preliminary examination to be given them in order that it may be determined in what grade to place them.

In the past, in several instances, when the writer has asked such pupils to play exercises or pieces recently studied, they have sat at the piano, rigid, afraid to play. Of course, playing for a new teacher would cause some nervousness, but remember another source of the fear was discovered.

It seemed that former teachers had been in the habit of striking them over the knuckles with a pencil whenever they had made a wrong note or used an incorrect finger. Being strict with pupils is, of course, a good thing; but, in teaching them for every little mistake, teachers should talk to them and tell them the necessity for being accurate. Otherwise pupils will forget that music is a beautiful art and will remember only the unpleasant aspects.

If pupils have fear they will not be able to put expression into their music—for their only thought will be the dread of making a mistake. In a word, have patience!



Allan Smith Tells His Story

The thousands of musical people who have heard the National High School Orchestra of three hundred and fifteen players, at Chicago, were greatly impressed by the "boy at the timpani." He was Allan Smith, of Detroit, Michigan. THE ETUDE got him to write up his story thus far, but Allan is sure to go much further. Several famous conductors have praised his decided gifts.

"My start in drumming was accidental. It began in grade school. One day a teacher passed around the class some slips of paper on which were printed a list of all the instruments. She said, 'Those of you who wish to study an instrument, put a dash after the one you would like to play.' I looked over the list and could not decide. So I shut my eyes and made a dash. To my surprise I had dashed our 'percussion.' I was glad to see it, for a good drummer has always fascinated me. My teacher was Mr. Selwyn Alvey, teacher in the Cass Technical High School.

"From the start the present I have played in everything but a dance band.

"One of the most comical things I ever witnessed was a colored boy playing the bass drum for a school band. A march started. All of a sudden his attention was placed on some friends in the front row, so he 'put on the dog.' He started swiveling the bass drum stick high and wide. The stick slipped and to his surprise he saw it sailing across the stage. There was a mad racing of picking up a timpano stick or drum stick till the club could be retrieved, he dashed after it and returned in time to end the piece with a bang.

"Another incident which I thought funny took place at the National Orchestra Camp. Ossip Gabrilowitsch was our guest conductor that week, and we were rehearsing a number on our program. The piece had started but was stopped because Gabrilowitsch heard one of the flute players play flat. Only two flutes were playing so he started gently to 'bawl out' the second chair man. The second man was a bushy-haired small Scotchman. He looked bewildered and then he spoke up, 'I am sorry, sir, but I didn't play my part.' Gabrilowitsch saw his error and had a hearty laugh. Still we all loved to play under his baton, because he seemed to handle us like his own men.

"The height of my ambition is to play in a symphony orchestra. My ambition was partly fulfilled this summer when a hundred and thirty boys and girls came together from all over the country to play at the National Orchestra Camp where we performed under some of the most eminent conductors and composers in the country. It was a wonderful summer, and I hope I shall have the opportunity of attending the camp next summer."

Helps to Accurate Counting

By W. L. CLARK

1. Count aloud from the very first as segments.
2. Review each exercise, counting aloud until counting becomes habitual.
3. Study the value of the notes in each exercise before attempting to play the material.
4. Listen attentively while the teacher counts aloud to a new exercise.
5. Remember that, in order to keep accurate time one must be able to read notes rapidly.
6. In each new exercise count aloud while practicing each hand separately.

"Lord, what music hast thou provided for Thy saints in Heaven, when thou affordest bad men such music on earth!"

—IAZAK WALTON.

THE ETUDE

Musical Painting

By JESSIE M. DOWLIN

A concern in bestowing a title upon his production often presents what is practically a pencil sketch of the desired picture. A little study of titles will convince one of this fact and stimulate a pianist to increased artistic endeavor.

A typical example of color possibility is found in *Chorus and Dance of the Elves* by Theodore Dubois, included in the "Popular Recital Repertoire." The theme opens with the gathering of the sprites from the realms of the forest of Elfland. There is the characteristic dancing of the elves from tree trunk to thicket, some spring from cover, others swaying gayly on the fern fronds. One hears at intervals the sweet summoning of trumpets and the nimble steps of the little people who hop and skip blithely forward to answer the call to the moonlit glade.

Next comes a rhythmically different movement which continues the melody to the left hand and is decidedly suggestive of a morris dance. One glimpses the elves moving gracefully through the figures and hears the accompanying intermittent trill of the night wind, with perhaps an intimation of the tinkling comment of a waterfall and the murmurous reply of grasshopper and reed.

The spring dances goes on happily until two heralds, with mingling chorused trumpet notes, beseech attention. Again comes the characteristically merry darting rush of the little people.

The trumpet summons is evidently a signal that this being the full of the moon, the marriage of the queen of the elves is to be held. The ceremony apparently begins at once with a chattering chorus of elfin voices which stress a melody in a manner delightfully similar to the solemnly joyful lit of the stately marches of the world of human kind. This merges into a final concert of tumultuous congratulation, in the midst of which some more apprehensive elf suddenly discovers that the moon is waning.

There is much quick dancing, prankish laughter, a hint of agile dancing beside the elf fire at the rim of the marsh and at last a darting retreat to sprite sanctuary before the realms of dawn shall overtake and destroy the charming elfin forms that fit through the realms of imagination.

The Prolific Schubert

By DEEMS TAYLOR

THE FACT that his career ended in his thirty-second year has inevitably caused Schubert to be placed in the tragic company of the masters who died before their work was done. But it is difficult to make Schubert a really tragic figure. No composer who, in his last years turned out two symphonies, an octet, piano pieces and chamber music, and more than 600 songs, is exactly a thwarted genius. He was undoubtedly underrated by his contemporary listeners, but he was none the less popular among them, and seems to have had a reasonably happy time.

—McCall's Magazine.

"A teacher should not be continually thundering instruction into the ears of his pupil, as he would do if he were through a funnel, but after having put the lad, like a young horse on a trap before him, to observe his paces and see what he is able to perform, should, according to the extent of his capacity, induce him to taste, to distinguish, and find out things for himself, leaving the way, at other times, to his teacher to hint to open, and, by abating or increasing his own pace, accommodate his precepts to the capacity of his pupil."

—MONTAIGNE.

THE ETUDE

PORTRAITS

THE NEW ETUDE GALLERY OF MUSICAL CELEBRITIES

How to Use This Gallery.—1. Cut on dotted line at left of this page (which will not destroy the binding of the issue). 2. Cut out pictures, closely following their outlines. 3. Use the pictures in class or club work. 4. Use the pictures to make musical portrait and biography scrap books, by pasting them in the book by means of the hinge on left edge of the reverse of the picture. 5. Paste the pictures, by means of the hinge, on the fly sheet of a piece of music by the composer represented.



4

PAUL HINDEMITH

HINDEMITH was born in Hanau, Germany, in 1895. He is thus even now only in his thirty-fourth year, and yet a commanding figure among European musicians—perhaps the most brilliant of the younger German School. His teachers were Arnold Mendelssohn and Bernhard Sekles, with whom he studied at the Hoch Conservatory at Frankfurt-on-Main.

Besides being one of the outstanding contemporary composers Hindemith is one of the best viola players on the continent and often plays in the Amati Quartet in its frequent recitals throughout central Europe. For several years he was leading orchestra and leader at the Frankfort Opera House, a position which he filled the most distinction.

Hindemith's style is extremely modern, emphasizing contrapuntal effects and—to a degree—altonality; but in his writings there is never that lack of attractive and plausible ideas which one finds in the productions of most of the modern composers.

The intelligent composer should be familiar with the names, at least, of the following works of this composer: the three one-act operas, "Santa Susanna," "The Nush-Nush," and "Murderer, Hope of the Women"; the song cycle for solo voice and piano, "The Young Maiden." The *Sonata for Violin and Piano* is also noteworthy, and the *String Quartet in C Major*, Op. 16, which first brought his name into prominence.

IGNAZ MOSCHELES

MOSCHELES—whom Edward Dannreuther called "the foremost pianist after Hummel and before Chopin"—was born at Prague in 1794 and died in Leipzig in 1839. His principal teacher in his home city was Louis Webster. Later, when he moved to Vienna, he studied under Salieri and Albrechtsberger—famous musicians, indeed, in the Austrian capital at the beginning of the nineteenth century. In the musical circles of the city Moscheles was at once accorded a hearty welcome; and in a short while the firm of Artaria bestowed upon him the signal honor of being made to the piano accompaniment of Beethoven's opera "Fidelio" under the direct supervision of the great master himself.

Then followed years of touring as a virtuoso pianist. Popular everywhere, it was in England that he was especially lauded. Here he later took up residence, After the resignation of Sir Henry Bishop, Moscheles became conductor of the London Philharmonic Society.

It was in 1824 that he instructed Felix Mendelssohn in music. Later, when Mendelssohn founded the Leipzig Conservatory, Moscheles was induced to join the faculty and was ever one of the most potent reasons for immense renown.

Moscheles was one of the most skillful improvisers of his day, and his compositions, such as the Concerto in G minor for piano and orchestra, *Hommage to Handel*, the Twenty-four Etudes and the *Characteristic Studies* are of the greatest importance.

4

MAUD POWELL

MISS POWELL (Mrs. H. Godfrey Turner) was born in Peru, Illinois, in 1868, and died in Uniontown, Pennsylvania, in 1920. She was the first American woman to become an internationally successful violinist—truly a distinction! After four years of musical study in Chicago with William Lewis, she was sent, still a young girl, to Leipzig to receive instruction from Henry Schradieck, famous German violinist and teacher. There she went to Paris, where she obtained one of the six vacancies in the class of Charles Dancla. A short time afterwards she met the great Joachim and became his favorite pupil.

Later she was engaged in England and Germany, returning to the United States in 1883 to appear with the New York Philharmonic Society under the baton of Theodore Thomas. Her subsequent American recitals built up for her a well merited fame. In 1892 she toured Germany and Austria with the Arctic Society of New York; in 1893 she played at the World's Fair in Chicago. The next year she organized the Maud Powell String Quartet.

During 1903-04 Miss Powell was in South Africa with her own concert company. Concertos by such renowned composers as Dvorak, Tchaikovsky and Arensky were given there for American audiences by the Arctic Society. Her appearances were well received and she was hailed with intense enthusiasm. Finally Maud Powell was the first violinist to make records for the Victor Talking Machine Company.

ERNEST HUTCHESON

HUTCHESON was born in Melbourne Australia, 1871. When he was only five years old he toured extensively in his own country, winning laurels fit for ambitious a young prodigy. His first teachers in music were Max Vogrich and George William Torrance; then, at the age of fourteen, the boy was sent to Leipzig, where he studied piano with Reinecke and with Schwindt, the strength of his Leipzig training inevitably left its mark on the future master-pianist. From Leipzig, Hutcheson went to Weimar (1890) to work with Bernhard Stavenhagen, a Lister pupil.

After appearing in Germany as a pianist and conductor, Hutcheson went to Baltimore, Maryland, 1893, as director of the piano department at the Peabody Conservatory, a position he held for twelve years. Following his resignation, he toured for two years in Europe, then returned to America and made his home in New York City. Hutcheson's playing has been ranked with that of the world's greatest performers on the instrument, and on the occasion of his first recital in New York City, which generally conflicting critics as Fink, Krebs, Aldrich and Henderson agreed to perfection that here was a pianist to be reckoned with.

Hutcheson's own compositions include a piano concerto, a violin concerto, and many separate piano numbers. He is at present Dean of Graduate Students at the Juilliard School in New York.

GIOVANNI BATTISTA RUBINI

RUBINI, one of the supreme tenors of all musical history, was born in Romano, Italy, in 1795 and died near there in 1854. His father taught him the rudiments of music, after which he was put under the guidance of a famous name, Don Santo who was an organist at Adro. Don Santo, however, soon dismissed his young pupil on the ground that the latter had not sufficient talent for music.

After numerous engagements in small theaters throughout Italy, Rubini finally was hired in Naples, by a certain Baron, to appear in two operas by the same author, composed at the same time. Rubini, this time Rubini studied voice with Nozzari. Soon, in Palermo and in Rome itself, he met with striking success. His debut in Paris occurred in 1825, when audiences wildly acclaimed him the tenor of tenors. Following this he returned to Italy and Barbaja. In 1831 he first sang in England, and for the next twelve years he concertized with the best of France, New York City, which generally conflicting critics as Fink, Krebs, Aldrich and Henderson agreed to perfection that here was a pianist to be reckoned with.

Hutcheson's own compositions include a piano concerto, a violin concerto, and many separate piano numbers. He is at present Dean of Graduate Students at the Juilliard School in New York.



4

ROBERT SCHUMANN

SCHUMANN was born in Zwickau, Saxony, in 1810 and died near Bonn in 1856. A boy "all music" from his earliest childhood, he began his career of composition at the age of seven. After preliminary studies at the Zwickau "Gymnasium" he studied law at Leipzig University in 1828, going thence to Heidelberg the next year. Music was rapidly and easily gained the victory over law in the heart of the young man, and upon his arrival in Leipzig again in 1830, he commenced the serious study of his art under Friedrich Wieck and Heinrich Dorn. Through the use of a mechanical device intended for strengthening the fingers he lost the use of the fourth finger on his right hand, which soon brought an untiring and skillful player as pianist. The pianist he became gave all his energies to literary and musical composition.

In 1834 he founded, with Wieck and others, the famous *Neue Zeitschrift für Musik*—this being edited solely by Schumann during the years 1835-1844. As editor he championed the works of many young composers, notably of Chopin and Brahms. In 1840 he went to the Doctor of Philosophy University. Schumann's four symphonies, his piano quartet, his songs—ranking with those of Schubert and Brahms—and his splendid compositions, pioneers in the modern piano manner, will forever secure for him an all-important niche in the history of music. His opera "Genoveva," the music to Byron's "Manfred," and the cantata "Paradise and the Peri," are imposing vocal works.

THE NEW ETUDE GALLERY OF MUSICAL CELEBRITIES

SHORT BIOGRAPHICAL SKETCHES TO ACCOMPANY THESE PORTRAITS ARE GIVEN ON REVERSE

SUPPLEMENT TO THE ETUDE—MAY 1929



ROBERT SCHUMANN



MAUD POWELL



PAUL HINDEMITH



GIOVANNI BATTISTA RUBINI



ERNEST HUTCHESON



IGNAZ MOSCHELES

A Significant Event in the World of Music

G. Francesco Malipiero, the eminent present day master composer of Italy, recently uncovered this extraordinary work and transcribed it expressly for *The Etude Music Magazine*.

SONATA

BALDASSARE GALUPPI
(1706 - 1785)

BALDASSARE GALUPPI, nicknamed the BURANELLO, was born at Burano, an island near Venice, in 1706 and died in Venice in 1785. He was a pupil of LOTTI, and was one of the most prolific authors of Comic Operas. He wandered all over Europe and travelled even as far as Russia. In 1745 he several occupied the post of Maestro di Cappella, in the Church of St. Marks in Venice. He has left us a certain amount of chamber music, and several Oratorios.

The Sonata which we are publishing herewith must have been written in his youth, for the influence of the music of the 17th Century still makes itself felt, but there is a distinct Scarlattinian savor about it.

Allegro, ma con espressione

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Other Music Sections in this issue on pages 333, 369, 401.

The image shows a page of sheet music for a piano study. The title 'THE ETUDE' is at the top right. The page number 'Page 362' and the month 'MAY 1929' are at the top left. The music is arranged in 12 staves, with the treble and bass staves alternating. The notation includes various note values, rests, and dynamic markings like 'f' (fortissimo), 'mp' (mezzo-forte), and 'a tempo'. The style is technical, typical of a piano étude.

The image shows a page of musical notation for three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The music is in common time. The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings such as 'f' (fortissimo) and 'p' (pianissimo). Fingerings are indicated above the notes in the middle staff, specifically '5 4 2' and '1' for the first measure, and '1 2 1' and '1 2 3' for the second measure. The bottom staff contains mostly sixteenth-note patterns. The title 'THE ETUDE' is at the top left, and the date 'MAY 1925' is at the top right.

EN BERÇANT (LULLABY)

A beautiful harmonic example. Grade 5.

In moto grazioso

A musical score for 'Lullaby' by Debussy, featuring three staves of music. The top staff is in G major, the middle in A major, and the bottom in B-flat major. The score includes dynamic markings such as *pp*, *p*, *ten.*, *cresc.*, *esp.*, *rit.*, *molto rit.*, *molto ritard. al fine*, and *molto tranquillo*. The score is annotated with performance instructions like 'In moto grazioso', 'cant. e poco moto', 'animando', 'tranquillo', 'con espansione', and 'molto tranquillo'.

BIONDINETTA

WALTER NIEMANN, Op. 101, No. 2

A fine example of the work of this composer. Known as the "German Debussy." Grade 4.

Tempo di Valse, *grazioso a capriccio e sempre un poco rubato* M. M. $\text{d}=66$

a)

THE ETUDE

MYSTIC PROCESSION

A fine bit of modern writing; logically developed. Grade 6.

Misterioso e sostenuto

THE ETUDE

LOUIS VICTOR SAAR, Op. 122, No. 3

ppp (u. c.)

poco marc.

poco mure.

p(t. c.)

marc.

mp

poco

a

moto

poco

cres-

een-

do

a) C and $\frac{2}{3}$ used in alternation.
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THE ETUDE

sempre cresc. ed animando

molto cresc. fff

altarg.

a tempo

marc.

dim.

sempre

dim.

p (u. c.)

più p

8va basso

trm.

pp

poco rit.

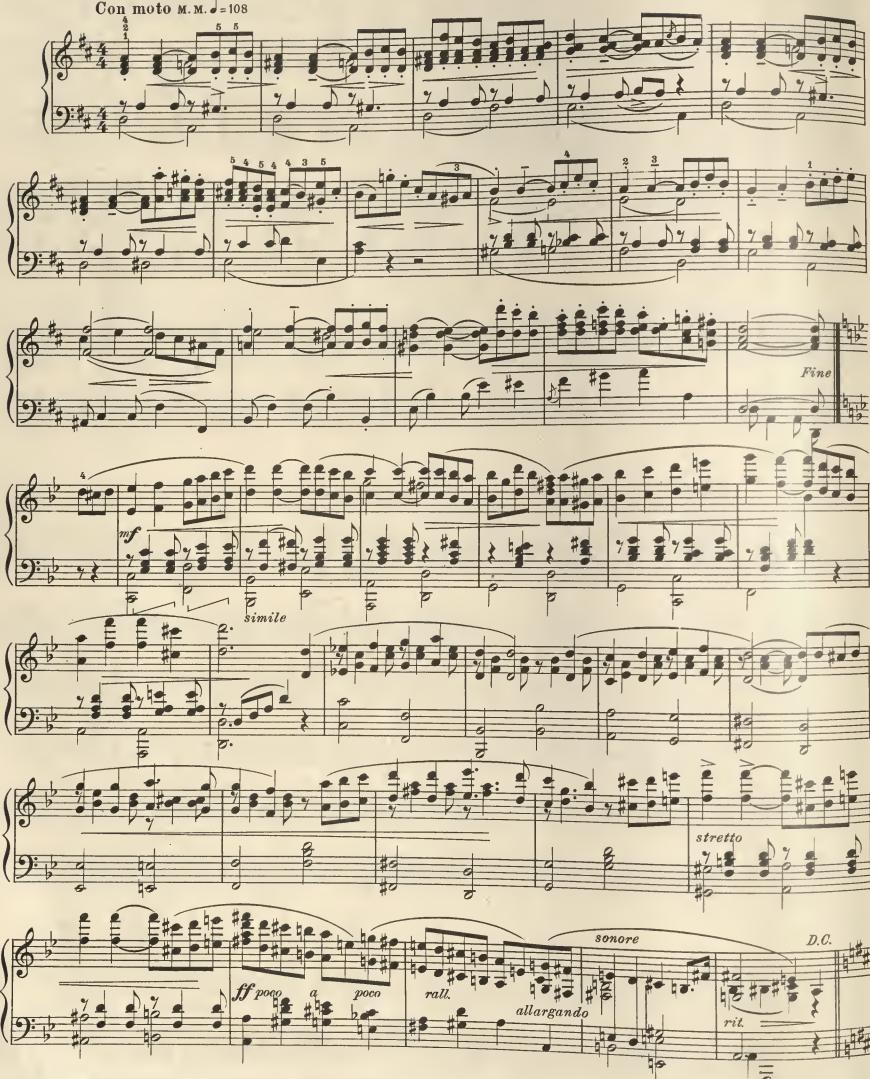
a tempo ppp

INTERMEZZO

Colorful and broadly melodious. Grade 4.

Con moto M.M. $\omega = 108$

F. BECK - SLINN, Op. 36



THE ETUDE

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

LITTLE CHINK MUSICAL RECITATION

MILDRED MERRYMAN

HELEN WING

1. Chink, Chink, Chi-na-man named Chow - CH
2. Once came a big bear Woof! Run, R

Moderato

Once came a *Chink* in the *teahouse*,
 Lives all alone with his dog Bow-wow,
 Poor lit-tle *Chink*, *Chink* have no gun,
 Sits and drinks his tea all day,
 But he such a brave boy, He no fail!
 Out of a *Tea Pot*, *Chink* shoot him down with his pigtail!

Refrain

rallentando

Chi-nese girl thinks he's just right, She sings to him with all her might: Lit-tle *Chink*, *Chink*, I think think think, You must be
 Chi-nese girl thinks he's so smart, She sings to him with all her heart,

rallentando

wise. Lit-tle *Chink*, *Chink*, When you wink, wink, wink, With your fun-ny lit-tle beady lit-tle eyes. Lit-tle
 Chink-Chink-Chink, I love-a, love-a you, Let's you mar-ry me— And I'll mar-ry you! Lit-tle

Chink-Chink-Chink, what do you think, What do you think? I saw you wink! Lit-tle *Chink*. Lit-tle *Chink*, *Spaniard*

FREDERICK H. MARTENS

THE ROAD OF USED-TO-BE

THE ETUDE

DOROTHY STEWART

Moderato

THE ROAD OF USED-TO-BE

Moderato

To mem'ry the past un-clos - es Its gold - en and glamorous glow, And
There's no road, how-ev-er wind - ing That does not at ver-y last Lead

cresc. ten. dim. rit. p a tempo

spring-time re-news the ros - es That blossomed in the long a - go. And each rose in its un-fold - ing Spills
back where the heart is find - ing, The treasured joy that fills the past Where each rose

cresc. a tempo p

fragrance un-for-got-ten that en - dears, And each rose for us is hold - ing The perfume of the heart remembered years. O the

cresc. f dim. e rit. a tempo

molto rit. a tempo p

sky is turquoise tint - ed Is when love's first kiss was mint - ed, And memory sounds the echo of the bird song floating free, Waking

molto rit. a tempo p

rall. p a tempo

all the olden rapture in the soul of you and me, When in dreams - we walk to - geth - er, down the Road of Used-To - Be.

l.h.

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THE ETUDE

MARGUERITE MILLER

Alla barcarolle, con espress.

THE ISLE OF BEAUTIFUL DREAMS

1. Have you heard, dear heart, of a
3. Have you heard, dear heart, there is

beau - ti - ful isle, An isle in a mys - ti - cal see, Have you heard, dear heart, that our
com - ing a day, We'll step in a mys - ti - cal boat, And we'll sail far a-way where the

1st verse only

wish - es come true, The weath - er is fair, and the skies are blue, And the moon com-ing up on the waves make a trail, A
skies are so blue, To the won - der - ful land where our dreams come true, Far a - way o'er the path of the

3d verse only

rall. Fine

fleec - y white path like a fair wed - ding veil. white moon beams, That leads to the isle of beau - ti - ful dreams.

2. Have you heard, dear heart, it's a - way in the west, The west with its clouds of gold, Where the

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THE ETUDE

sun's last kiss like a jew - el bright, Crowns hill - side and val - ley with heav - en - ly light And the
tide com - ing in with its o - dors rare, From far off spice-land of the myst - ie "Some where"

By the composer of the famous *Souvenir*. In the 1st & 3d Positions.

Andantino

Violin

Piano

FRANZ DRDLA, Op. 211

THE ETUDE

MARCH OF THE NOBLE

Arranged for four hands in deference to many demands.

Macstoso moderato M. M. $\text{♩} = 108$

SECONDO

FREDERICK KEATS

MARCH OF THE NOBLE

Maestoso, moderato M. M. $\text{♩} = 108$

PRIMO

FREDERICK KEATS

MILITARY POSTLUDE

THE ETUDE

A very useful number, easy to play.

GEORGE S. SCHULER

Tempo marziale M. M. = 108

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THE ETUDE

EDUCATIONAL STUDY NOTES ON MUSIC

IN THIS ETUDE
By EDGAR ALDEN BARRELL

Bermice, by Frederick A. Williams.

Note that the right hand plays the melody throughout. The left hand merely accompanies in that role, let it shine by its restraint and tact.

In the B-flat section there are several very attractive.

In the fourth measure of this section the right hand play them in eighth, which is

either but also, incisive and rhythmic.

In the first section a generally less motion than

in the other sections, and a much more expressive

method.

All in all, this is a highly satisfactory piece

worthy of attention and enjoyment.

Mr. Williams, prominent among Ohio musicians, lives in Cleveland Heights.

Call of Spring, by Mathilde Bibro.

One of the foremost piano teachers in America, whose very helpful compositions for the younger pianists always produce excellent results. This is a good example of her sketch of her life and writings appeared in a recent issue of *The Etude*.

This piece is a good composition of which to make an analysis chart.

The form will be the modified rondo form, and is represented by letters as the most happy parts of the piece;

it is the alto, the basso, the soprano, the

fingering, as indicated, are imperative.

Notes of the first section are the last of the following measure, which occurs so frequently.

and the synchronization.

Inter Nos, by Carl Wilhelm Kern.

The slurs in the sixth measure, right hand, is

most important, the first hand is proportionately less emphasis.

Arpeggios are plainly enunciated, as

spoken. Long signifies a long hold on a chord,

before proceeding to the next measure.

The note appearing over this last note is to

be understood as a continuo-like theme.

The first consists of a cell-like theme requiring

the use of the treble.

Arpeggios are very evident, attractiveness

as well as the other parts of the piece.

As a whole, the piece is very attractive.

Waltz, which the teacher must be at pains to

mention.

The title of the composition means "The Little

Blonde-haired Girl."

Mystic Procession, by Louis Victor Saar.

The title of one of three very artistic *Tone Pictures* by this distinguished Chicagoan. A biography of Mr. Saar, who was well known in these columns in his recent issue.

The right hand melody of the first and last sections of this piece represents the song of the mystic, the left hand represents the song of the

frankness. Its phrasing is clearly marked.

The middle section is more gay than that song

of the policeman.

The measure in the middle of the piece is

the first of the first at first, there

is actually nothing unreasonable or "forced."

After you have accustomed yourself to this,

learn all the measures in the middle of the piece

and which help to lead the

"mysteries" to the march. For the student

of this piece, it will be especially fascinating to study.

12-14 and 24-25 are difficult.

The virility of the clavichord

and the marvelous increase of the volume

which follows the first of the measures which

show very clearly. Mr. Saar's unquestioned

genius.

Intermezzo, by E. Beck-Slim.

This sketch by a British composer is unusually graceful in line and especially well

suited to musical analysis.

Its performance demands great skill

and great dexterity.

It is a good piece to play.



The VIOLINIST'S ETUDE

Edited by

ROBERT BRAINE

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS VIOLIN DEPARTMENT
"A VIOLINIST'S MAGAZINE, COMPLETE IN ITSELF."

THE YOUNG violinist, when he starts ensemble playing, often finds himself confronted with a score that has little or no fingering marked; then the question of position arises. The best training in choice of fingering is the study of a well-edited copy of the Kreutzer Etudes with the fingerings marked and explanatory foot-notes. In this article we shall study a few common examples with which we are likely to meet in orchestral works.

The much neglected second position is absolutely indispensable in many instances. Let us try to play the following without the use of this position:



True, we can play it as follows in the first position by stretching the fourth finger beyond the position for the first note:



This requires a long stretch and much really hard practice. A good general rule for all positions is: use the easiest fingering providing this gives a neat effect. By playing the following in the two ways marked



we see how much smoother the effect is when the second position is used, with correct intonation.

It is a good plan for the violinist who has neglected the study of the second position to play as much as possible in it, even when the first is more advisable. We all play more or less fluently in the first position, but there is a naturalness in the other positions that should not be naturally easy. We need only spend as much time in their practice as we did in the first. Moreover, the second position is absolutely essential for the execution of certain passages in double stops (especially octaves) and artificial harmonics.

The third position is the favorite of the young violinist. It is easy to reach, and correct intonation is not difficult to acquire.

A common mistake in the higher positions is to keep dropping to the first and returning. The study of the positions, to a great number of us, is confined to the E string. This results in continuous slings up and down, which, in a quick tempo, gives a most disastrous effect. To illustrate this, let us play the following:



How to Keep the Bow Straight

By MARGARET BARNES

How does one keep the bow going in a straight path across the strings?

Third, by listening to the tone. It is husky and weak, the bow is placed wrongly on the strings. If it is limp enough, it is placed tightly on the right point to it, it is constantly at right angles to the strings.

Second, by feeling one's self into correct position. Having acquired a correct position through mirror practice, one gets the "feel" of a straight bow stroke and tries

it out many times away from the mirror.

Third, by listening to the tone. It is husky and weak, the bow is placed wrongly on the strings. If it is limp enough, it is placed tightly on the right point to it, it is constantly at right angles to the strings.

The watching process may be discarded in time. The feeling process may become sub-conscious. But the listening process must be ever uppermost in the violinist's mind.—FRANK THISTLETON.

in the two ways marked and note how much easier it is when the left hand remains in position.

It is when we come to the playing of passages demanding the rapid change from one high position to another that we experience the greatest difficulty. Next to the third position the violinist finds the fifth and the seventh the easiest and, al-

Fiddle or Violin

By JAMES FENTON

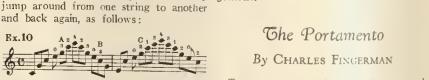
How many musicians, if asked the question, "What is a fiddle?" would say, "Oh, just another name for a cheap violin!" This may be true, but how many would think of calling their instrument a fiddle and themselves fiddlers? Not many, as these two words seem to suggest a cheap instrument and a player of doubtful ability. But, if we come to analyze the words *fiddle* and *violin*, we find that they are very closely related.

The English word *fiddle* and the Italian *chitarra* are derived from the Old German *chithra* and the late Latin *chitla*, from which also the English *chitlins* comes. Its stem suggests the idea of stringing. The German *geige* (the English *violin*) probably has reference to the up-and-down motion of the bow.

The term *violina* is the diminutive of *viola*, the corresponding augmentative is *violine* (a big violin) and from this comes *violinella* (a small, big violin). The position of holding is indicated by the term *viola da braccio* (arm-violin) whence also comes the German name *bratsche* for the tenor-violin. There was besides *viola da gamba* (leg-violin), the predecessor of the *violin*, and *viola da spalla* (shoulder-violin) which was larger than the *viola da braccio*. Until even the seventeenth century, viols were commonly held upright in front of the body. The term *viola* is often used specifically for the tenor-violin. One who plays this instrument is a fiddler, while one who plays the violin or the violoncello is a violinist or a violoncellist. But the longer words are commonly abbreviated to *cello* and *cellist*; just as a player on the *viola da gamba* was often called a *gambist*.

At the third position on the D string is arrived at; at the sixth position on the A string there is a rest to the ascent case. Coming down to the A string to the third position on the A string; at C and at D a return is made to the first position, while the open string is being played.

In arranging to change position while the open string is being played, we may jump around from one string to another and jump back again, as follows:



At A we jump back on to the A string into the fourth position, where we can reach the high A from the fifth. The first C we jump to the fifth position, from which we can reach the high G with an easy stretch. We drop back to the first position while the open E string is being played.

The foregoing would be foolish as well as difficult to jump into the seventh position in the first measure when we can reach the high A from the fifth. In the second measure the easiest way is to drop back to the third position of the first, as we have to climb back up to the third. The last note is played pizzicato with the left hand (much more easily executed than pizzicato with the right). In rapidly ascending and descending

The Portamento

By CHARLES FINGERMAN

The portamento, if properly executed, is without doubt one of the most beautiful details in violin playing.

But—and here's the rub (as Shakespeare would say)—some of the greatest violinists, in making the artistic slide, fall into the pit of dubious intonation. To gain a good portamento the player should be familiar with musical anatomy, that is, he should practice the portamento in segments. Each note should be played separately so that the pitch is just right and the tone suave, clear and sweet.

Then he should strive for an effortless slide from one tone into the other. At first the result, to speak the truth, will not be totally satisfactory. But the portamento is a test of patience as well as of pitch, and, once acquired, is a most attractive item of the paraphernalia of technique.

It out many times away from the mirror. Third, by listening to the tone. It is husky and weak, the bow is placed wrongly on the strings. If it is limp enough, it is placed tightly on the right point to it, it is constantly at right angles to the strings. One gets used to it.

"The basis of all technique is the attainment of a satisfactory mental grasp of its essentials.... The technique of an art is not the art itself. Technique is not music, or even the beginning of music; it is merely the means of expression, though it is often confounded with the expression itself."—FRANK THISTLETON.

After two months of study with a lesson a week, Rudy played for his father *Silent Night*, *Holy Night*, in time, correctly, and in good time. Now, after little more than three months' lessons, Rudy plays little Sunday School pieces well and intelligently. His mother and father sometimes say he can outplay his older brother. It has been work, but almost all of it enjoyable.

He quickly memorized the names of the four strings (his blocks had taught him the letters of the alphabet). But how was he to learn to read notes, and, with

What Is in Your Violin Case?

By ROBERT C. FRANCIS

BESIDES the violin and bow, what does an average violinist carry in his case? Does he plan to have certain articles always there and ready for regular use or in emergency? Or does he leave the matter to chance and have to borrow go without?

It will be worth while for every violinist to take an inventory of his violin case just as it now stands. He can compare his list with the following: extra strings, tweezers, rosin, cloth or bag to cover violin, cleaning cloth, mute, chin rest.

This surely is not a long or difficult list of supplies. It does not include all of violin accessories, only such of them as the violinist should always have on hand whenever he plays. However, plays, who are therefore, should not keep in the violin case. Yet how many amateur violinists carry all of these simple articles in their violin cases?

To the long list of fools who do proverbially foolish things should be added the case of the foolish fiddler who trusts his luck that his strings will not break so soon as he tries to carry extra ones with him. All ten kinds of strings should be carried. And, to be perfectly safe, a few unused but unbroken strings should be kept on hand.

Whenever strings have to be changed quickly, tweezers are a great aid, since they are much better than a needle and the points are the fingers. There is nothing that a violinist might buy that would have a better effect on his disposition than this small instrument.

Almost everyone carries rosin, but not everyone carries it properly. Unless it is kept wrapped in chamois or encased in a small box, it will become soiled, and, by crumpling and breaking in pieces, will not only waste itself but clutter up the whole case. But their place is not in the case of a violin.

Now let us go back to the violinist's intonation. Perhaps it included in his list were these three: *What are they?* Sheet music? Car tickets? Money? Nail file? Odds and ends of many sorts? Yes, they are all useful—in their place. But their place is not in the case of a violin.

Teaching a Five-Year-Old the Violin

By C. A. SCHEINERT

Renny's older brother, age twelve, had been taking violin lessons about six months before his mother asked the teacher how old a larynx should be before starting to study the violin. He told her that, except

to study the violin, he forgot the names of the other string instruments. This was overcome by the teacher taking one student at a time, and the mother was told that the teacher would be writing them if the child made a mistake, the teacher would have that note, go to another and then return to the previous one. Within a week he knew all his notes, the fingers each called for on each string, and could read and play them correctly. Position, strings, fingering, notes, bowing, stringing—master of these took only a week.

Now comes the question of time. "This is an eighth note, this is a quarter note." How could the teacher make any such statement understanding to him when he was not yet in school? But by explaining that an eighth note is played twice as fast as a quarter note and a quarter note twice as fast as a half note, he was taught to play in time.

After two months of study with a lesson a week, Rudy played for his father *Silent Night*, *Holy Night*, in time, correctly, and in good time. Now, after little more than three months' lessons, Rudy plays little Sunday School pieces well and intelligently. His mother and father sometimes say he can outplay his older brother. It has been work, but almost all of it enjoyable.

He quickly memorized the names of the four strings (his blocks had taught him the letters of the alphabet). But how was he to learn to read notes, and, with

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A certain teacher keeps on the writing-desk in her studio a black, loose-leaf notebook and a sheet of carbon paper about four by six inches in size. As her students report for their lessons they write in this book their names, the date and any excuses they may have for failure to practice since their last lesson. At the end of each month she takes this page and mails it to the parents, while for her own information she carefully files the carbon copies, which she may easily refer to at any time.

Finally, the teacher possesses a record of the progress of each student and can point out to the parents the results of failure. In addition to this, an opportunity is provided the teacher to go over these records with students and to show and impress upon them the utter nonsense of some of the excuses which they have offered from time to time.

This method bears rich results. For students hesitate to put into writing week

after week the slim and nonsensical ex-

MUSICAL HOME READING TABLE

(Continued from page 332)

Moszkowski, at least five or six continued their infernal improvising, playing of scales and pianistic fireworks. By using these measures the great pianist, a sensible teacher, and gave the signal for the beginning of the music. The effect was extraordinary! Several of these pianists had never followed a conductor's beat, and, after the first ten measures, two of them rushed over to me, the one violently exclaiming that the tempo was too fast and the other insisting with equal vehemence that it was too slow. Finally I obtained a piano tuner and asked the pianist that they were, undeniably, the fourteen greatest pianists in the world and that the interpretation of each one of them was undoubtedly 'equally the greatest' in the world, but, as they represented fourteen different grades and shades of interpretation, I intended to take the matter into my own hands, and they would just

have to follow my beat whether they liked my tempo or not.

This was greeted with a roar of approval, and we now settled down to the work of rehearsing as solemnly as if these prima donnas were orchestral musicians, and rounded members of the New York Musical and Union Bands, following me and the results achieved were not without higher artistic interest, especially as I detailed such accomplished and rounded musicians as Harold Bauer, Ernest Schelling and Ossip Gabrilowitsch, for their own discretion in 'orchestrating' the 'Dances.' Gabrilowitsch, for instance, reserved for himself the entrance of the 'brasses'; Bauer invested some of the more delicate portions with agile runs of flutes and clarinets, while Schelling imitated the kettle drums and cymbals with thrilling effect."

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Hubert Parry's diary records that, as the result of an earache, he heard only one tone and a half higher than their natural pitch. And Marie (Sir August Manns, who conducted a symphony orchestra in London for many years) complained bitterly to me that for a considerable time certain wind-instruments sounded a third

higher than others, although, as a conductor, he had to conduct the fact.

"I had to conduct a full orchestra on one occasion at St. Paul's and at the rehearsal the brass sounded like nothing earthly, while the horns, in particular, provided a series of agonizing aural stabs. At the following day's performance I could get through the piece only automatically, following the first movements of the music, as though it had been blindfolded by the orchestra. Nor was my anxiety relieved when, during a choral rehearsal at the R. A. M., the male voices treated me to similar, though somewhat less painful, effects. The phenomenon lasted for several weeks; in time, however, my hearing was restored to its normal condition."

MUSICAL EDUCATION IN THE HOME

(Continued from page 339)

You should also give a great deal of time and attention to car-training. Use horns, bells and glasses and tap metal objects about the rooms, finding the pitch on the keyboard. Emphasize the various registers of the keyboard that he may learn readily to recognize them in such a way as to distinguish between high and low tones. I am sending you a list of beginning materials and advise you to start him at once. You can thus be laying a foundation for his future study while a teacher is available.

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ADDRESSES: 100 W. 58th St., Webster, Ohio, White, Wichita, Kansas, May 26th, Cincinnati, June 24th;

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FLORENCE E. GRASLE, Michigan State Institute of Music, Lansing, Michigan.

MRS. KATE DEL MARSHALL, 61 N. 16th St., Portland, Ore.

MRS. LAUD ERIC PHILPON, 1415 18th Ave., Dallas, Tex., 1025 N. Wood St., Cheyenne, III.

MRS. GUY LINDNER, 100 W. 58th St., New York City, Va., June, 1929, New, each year.

VIRGINIA RYAN, 1070 Madison Ave., New York City.

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ISOBEL M. TONE, 62 S. Calle 10, Los Angeles, Cal., June, 1929, Normal Class June 6th.

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INFORMATION AND BOOKLET UPON REQUEST

When you write to our advertisers always mention THE ETUDE. It identifies you in touch with the higher ideals of art and life.

MASTER DISCS
(Continued from page 350)

glorified image of the composer himself. The substantiation of this claim is unquestionably set forth in the first part of *The Hero's Lament*, the first of the *Three Works of Art* by Felix Weingartner. This eminent conductor is an efficient musician who knows where to bestow solidly, virility on the touch of lightness to be sure of epic greatness. His is a loving hand—so it would seem to us—guiding the Brahms melodies through a most felicitous performance. The tone poem is divided into six consecutive parts. The First, called *The Hero's Lament*, introduces his theme, "a calm and wide-arched phrase of extraordinary beauty and effect." The Second, called *The Hero's Elegies*, bespeaks his dismesser who are unquestionably an envious and malicious crew, rich in all uncharitable-ness. The Third, called *The Hero's Helpmate*, reveals the lady at first as conquistador and capricious, but later more serene. Then comes *Lawrence*, whom he celebrated as "the most gracious, bright, breezy, one of the most magnificent love-songs in all music." Part Four is *The Hero's Battlefield*, where he conquers only to find the world indifferent to his victory. Part Five has been mentioned above. Part Six is *The Hero's Retirement from the World and the End of his Strings*. Here the melody is more somber, but the presence of the beloved one. The close depends upon the *Hero*. The close is both majestic and benign. (Victor Album, No. 44, five discs.)

This tone poem is divided into six consecutive parts. The First, called *The Hero's Lament*, introduces his theme, "a calm and wide-arched phrase of extraordinary beauty and effect." The Second, called *The Hero's Elegies*, bespeaks his dismesser who are unquestionably an envious and malicious crew, rich in all uncharitable-ness. The Third, called *The Hero's Helpmate*, reveals the lady at first as conquistador and capricious, but later more serene. Then comes *Lawrence*, whom he celebrated as "the most gracious, bright, breezy, one of the most magnificent love-songs in all music."

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The ETUDE wishes to recommend the following: *Vienna Blood and Voices* of Smetana; *Johann Strauss II* *Alte Tänze*, played by Koussevitzky and the Boston Symphony (Victor disc, No. 6903); *Gold and Silver Waltzes* and *Allegro* *Allegro* (Odeon No. 2244); *Waltzes* and *Sonate de Marie* (Odeon disc, No. 3245). All four of these are by the same great "Waltz King" and are played by Dajos Hertz and his famous Vienna Orchestra. Then there is the issue of Beethoven's *Leonore Overture*, No. 3, excellently performed by Hertz and the San Francisco Orchestra (a Victor disc, Nos. 6906-6907).

Brahms' First Symphony
NOTHER FIRST reading of Brahms' First Symphony has been issued by

LETTERS FROM ETUDE FRIENDS

For More Systematic Practice

TO THE EDITOR:
The following plan was devised to promote more systematic practice among the students. By exhibiting the object to authorities at the neighboring public schools, access may be granted to the students to practice at the piano. Those who are studying earnestly at this daily basis will be given a grade and a grade to be sent to a music teacher. A timely report will be sent to a music teacher.

After the results, of course, should not be expected from one letter. It will be the work and the good of the first. Yet a series of good letters will reveal the full possibilities. This method stimulates the students of each class to practice their lessons carefully.

At the end of the year, the results of all of the students appear in a recital. Parents are stimulated to greater interest concerning the work of the school, and the teacher has a definite responsibility. However, the work must be turned directly to the child, and that parental response and it's to insure the maximum results. This is a good way to keep a record of the results. Then those prospects will be followed up from time to time.

The child should be made to see the advantages of musical education. Then the parents will be more inclined to encourage the interest in new prospects, then a capable and experienced teacher.

The method of practice is to be used in experimenting with the possibilities of my cooperation with the children, then the parents' interest will be increased. Or the teacher and their children may both be appealed to make a record of the results.

At this time diplomas are awarded to those students who have successfully completed their studies and can purchase diplomas and diplomas can be purchased. (These are not to be sold to the public.)

A small admission charge is made at each recital, which proceeds the medals and diplomas. The money is used in the cooperation of the children. Several records of the number of piano numbers vary the music of the piano recitals. The records are to be used in the same way.

THE DUNNING SYSTEM

FRANK FAUCHER

Some teachers in gathering pupils would word by mouth of their former teacher, but this is a great delay of waiting which is not the wise. Those who make it their business to follow up the matter of music lessons for young children, should know who might be interested in our music school.

But like the business men, the people can add such other questions as his particular situation may require or suggest.

The music teacher who intelligently pre-

dicts to the parents that the per-

sonal letters will

be

the best way to

?? ASK ANOTHER ???

1. What is meant by *resonance*?
2. What was the nationality of Handel?
3. Who wrote the opera "Madame Butterfy"?
4. What is a rest?
5. When did Bach die?
6. What is an augmented fourth from?
7. What are the instruments in the wood wind section of a symphony orchestra?
8. What is a *rondo*?
9. For what is Gluck noted?
10. From what is this taken?

(Answers on next page)

The Little Fingers

BY STELLA WHITSON-HOLMES

My little fingers went to play
Upon a keyboard white.
To learn their lessons properly,
They played with all their might.

And now, I'll tell you how they looked,
For they were young, you see;
And all were very different,
Like those of you and me.

First, one was short and very broad,
And strong, you'd better know!
A very loud and heavy tone
He'd make with every blow.

The next could lift himself so high,
He'd feel himself quite free,
And he was longer, and he moved
Quite independently.

The third was quite a giant tall,
But could not step so high
Unless he had the company
Of one quite closely by.

But one, so tightly bound was he,
His playing was so poor,
The arm must throw some weight on him.
To strengthen him some more.

And one so dainty and so small,
Was neither weak nor strong,
But was a lazy little chap,
Who yet must plod along.

These little troubles, as you see,
So different and so many,
Are quite the same for you and me,
As for our John and Jenny.

Five-finger studies all must play,
To independence get,
Who knows my dears, but that some day
They'll render classics yet?

FRANK FAUCHER

THE ETUDE

FRANK FAUCHER



JUNIOR ETUDE—Continued

Little Biographies for Club Meetings

No. 19

Saint-Saëns

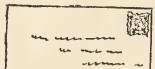
Saint-Saëns seems to bring musical history right down to our own times, as he died as late as 1921—and even some of the Juniors can remember that long ago! It was because he lived a long life that he seems so modern, for he was born in 1835. Of course, the French, for his name, Camille Saint-Saëns, could not be long to any other country.

He began to study music when seven years old, which is not an early age for a genius (Mozart was playing in public when only six), but he showed great talent and made rapid progress, writing his first symphony when he was sixteen.



1835—SAINT-SAËNS—1921

He entered the Paris Conservatoire where he studied piano, organ and composition, and afterwards played a great deal in public in France and Europe. He became organist of the beautiful and famous Church of the Madeleine in Paris. All Americans, when they go to Paris, go



Dear Junior Etude:

I take lessons on the piano and violin, and my sister takes piano. She is trying for the piano in the school orchestra that is being organized. I hope to play well enough to do this, too.

From your friend,
MARGARET VANDERWILL,
(Age 11), Kansas.

DEAR JUNIOR ETUDE:
I take harp and piano lessons and have never been allowed to play jazz. We have a club called "The Talent Club." It is composed of sixteen girls from eight to eleven years of age. We give a program once a month, and every member must take part. There play the violin; one sings; one plays 'cello; one plays harp; one does some creative readings; and the rest play piano. We get our composers' biographies and other help from the JUNIOR ETUDE.

From your friend,
VIRGINIA JANE HALL (Age 10),
Indiana.

DEAR JUNIOR ETUDE:
I have taken piano lessons for four years and have received a medal from my. We take our examinations at the London College of Music. I hope to get a pupil to teach this year. I am going to high school.

From your friend,
ALICE MACRAE,
(Age 13), Canada.



JUNIORS OF EDGEFIELD, S. C., IN COSTUME FOR PLAYLET, "SCENES FROM THE LIFE OF SCHUBERT."

The Thump Twins

(Continued from page 397)

to see this beautiful church which is built in the style of Greek architecture.

As in the case of Gounod (*Juxus Erupi*, February) Saint-Saëns wanted to write operas, as the French people at this time considered opera one of the highest forms of composition. So, although he was a great friend of pianists and organists and gave concerts, he never wanted to be a composer. He was, however, a composer of smaller works, he nevertheless turned his attention to writing operas but without much success. Then, after a few unsuccessful operas, he produced a success, "*Samson and Delilah*," which is built on the story of the characters and the falling of the Temple. This opera has become exceedingly popular, and it contains many beautiful melodies.

He wrote also several symphonies and piano concertos, and also became well known as a conductor and as a writer of musical criticism. He toured America in his sixtieth year, creating a very fine impression wherever he went.

Some of his compositions that you can play at your club meetings are:

"My Heart at Thy Sweet Voice," aria from "*Samson and Delilah*," arranged for piano by Alerto.

The Swan, arranged for four hands by Fehon, "*March Militaire*," from "*Algerian Suite*," for four hands.

Prelude to "The Deluge," for violin.

Questions on Little Biographies

1. When was Saint-Saëns born?
2. How long did he live?
3. What is his principal sacred opera?
4. In what musical activities did he engage?
5. In what famous church was he the organist?

Dorothy was very hungry, but the others ate so greedily and noisily that she didn't get a chance at all. Finally Mother Boom suggested that her boys play for their dinner. Accordingly Bing went to a cute little piano and began to play, and then so hard that Dorothy's head nearly split. Then Bing said he could do much better. He did indeed, as far as thumping goes. Dorothy was delighted. "We do love to do things so drearily," she said to you, and it is really a punishment to us."

"Here, keep this always," said our particularly beautiful fairy. "It is the two-fold gift of Persistence and Obedience."

Just then Dorothy heard a loud bang. She started up. She had fallen asleep and her book had now fallen to the floor. She made her way to the piano.

"I'm going to play so that the fairies can dance, from now on," she whispered.

Answers to Ask Another

1. Peasant means "heavy"—to be played in a heavy manner.
2. Handel was German, but spent many years in England.
3. Puccini.
4. A beat, or part of a beat, produced silently without tone.
5. Bach died in 1750.
6. C double sharp.
7. Piccolo, flute, oboe, English horn, clarinet and bassoon; (and sometimes bass clarinet and contra-bassoon).
8. A form of composition in which the principal theme is repeated at frequent intervals (between other themes).
9. For writing operas and making reforms in the opera-writing of his time, 10. Schubert's "Unfinished Symphony."

Umbrellas to Mend—Timware to Mend

By OLGA C. MOORE



Un-brel-las to mend

*Of all the men that I have heard
Cry woves upon the streets,
This mender of umbrelas
And un-woves has them "heat."
He is a very dark-faced man,
So rich and deep, and then
I like to hear him roll the "r,"
When he says, "Timware to mend!"*

Tin-ware to mend!

*He's portly, holds himself erect,
And has the grandest voice!
His tones are most melodious,
So rich and deep, and then
I like to hear him roll the "r,"
When he says, "Timware to mend!"*

Un-brel-las to mend

Tin-ware to mend!

JUNIOR ETUDE—Continued

JUNIOR ETUDE CONTEST

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest of the stories or essays and answers to models.

Subject for story or essay this month—

"Taking Care of the Voice."

Must contain

over one hundred and fifty words.

Any boy or girl under fifteen years of age may compete whether a subscriber or not.

All contributions must bear name, age

and address of sender written plainly,

and must be received at the JUNIOR ETUDE,

Office, 1712 Chestnut St., Philadelphia, Pa.

before the tenth of May. Names of prize winners and their contributions will be published in this issue for August.

Put your name and age on upper left hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do this on each piece.

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

Playing Hymns
(PRIZE WINNER)

A HYMN is a piece of sacred music in praise of God, and should be played or sung as such, not in a careless manner without fervor. Hymns from different lands have been collected and put books called hymnals for use in church. Most hymns are very old, having been handed down to us in the same way as folksongs. Hymns are played on the organ, piano, or instrument, but the organ and piano are the best suited for this type of music.

When playing hymns, great care should be taken, if accompanying singers, to keep together, or distracting sounds will result. When I play hymns on the piano I try to play slowly and majestically. Special arrangements have been made of hymns for hands and orchestra.

MARTIN J. COOK (Age 12),

Vermont.

SHIRLEY BARAW (Age 13),

Vermont.

PLAYING HYMNS
(PRIZE WINNER)

By E. MENDES

BY BEGINNING at any certain number and following the King's move in chess (which is one square at a time in any direction) the names of six musical instruments will be found. The path from one word to the next is continuous, and no letter may be used twice. This is a good puzzle, so get your pencils and paper.

R E O G N V

O T N R A I

M O I L O B

B N F U E A

P I O L T S

A N N O S

PRIZE WINNERS FOR FEBRUARY

PUZZLE

Caroline Ford (Age 15), Massachusetts,
Caroline McGee (Age 13), South Carolina,
Mary Lippy (Age 10), Maryland.

ANSWER TO FEBRUARY PUZZLE

1—T-aly

V-B-rdi

B-ldi

Tain-H-user

Ma-N-user

Viol-I-va

Ma-C-Dowell

DEAR JUNIOR ETUDE:

I am very much interested in music of all kinds. I am in the fifth grade of music and have played at a great many concerts. I would like to play in a theater and hope some day to study pipe organ. I have accompanied a great many singers and instrumentalists, but as I am a bookkeeper and stenographer I shall not be a music teacher. I just love to read about the great composers. I have over three hundred pieces of music, all of which I play.

From your friend,

MARYLENE EDWARDS (Age 16),

Canada.

Playing Hymns
(PRIZE WINNER)

ATTRACTION

Attraction is easily the playing of hymns it really art in itself. Many organists in the churches think that they must be played slowly. This is true, in a measure, but hymns are not meant to be dragged. There are many beautiful ones which, if played too slowly, lose much of their spirit. Another point in the playing of hymns is that they are not meant to be played too loudly except in a few cases. Careful following of the words helps one to understand the meaning of the hymn, and therefore the musical expression is more clear to the listener. A hymn played well shows that the player appreciates sacred music.

SHIRLEY BARAW (Age 13),
Vermont.

King's Move Puzzle
(PRIZE WINNER)

By E. MENDES

SOme HYMNS are solemn and some are happy, but should all be played with reverence and respect. When playing them, remember they praise God and are not just ordinary songs. We should not reserve the playing of hymns for Sundays only but should play them often in our family gatherings. We should think of our prayers as a sacred rite, and so they are. But we should try to play our hymns so beautifully that they would become just as sacred to us as our prayers. Playing hymns is also a help to us in a musical way because they are of the better type of music. The playing of hymns also helps other people because those who can not play but can sing when accompanied learn to know and love the hymns through others' playing.

CATHERINE GREEN (Age 13),
South Dakota.

HONORABLE MENTION FOR FEBRUARY PUZZLE

ESSAYS

Nelson Conley, Nelson Weston, Helen White, Eva A. Arden, Margaret Burt, Ruth Hermans, Florence Steentveit, Jean Grant, Virginia L. Johnson, Ruth L. Johnson, Harry Williams, Schmid, Henry Engelhardt, Ben F. Christian, Katherine Leavenworth, Ruth Schmid, Mary Little, Dorothy Frances Jo Ware, George Conter, Ruth Schmid, Ruth Schmid, Ruth Schmid, Ruth Schmid, Mildred Birkin, Kathryn E. Smith, Robert Blunt, Bettie May, Helen Swain, Arlene Wilson, Wiley Dayton Gainer, Alida Yelton, Helen Cummings, Barbara DeLong, Maxine Darrow, Leon Wittek, Loretta Codd, Gladys Gahan, Dorothy Codd, Gladys Gahan, Gladys Gehman, Janette T. Gibson, Eugenia M. Cockerill, Alice Kent, Louise Weidner.

DEAR JUNIOR ETUDE:

I am very much interested in music of all kinds. I am in the fifth grade of music and have played at a great many concerts. I would like to play in a theater and hope some day to study pipe organ. I have accompanied a great many singers and instrumentalists, but as I am a bookkeeper and stenographer I shall not be a music teacher. I just love to read about the great composers. I have over three hundred pieces of music, all of which I play.

From your friend,

MARYLENE EDWARDS (Age 16),

Canada.

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As a gift or for your personal use, this Farberware Bread Tray with a fancy hinged lid is most desirable. The tray is 15 inches long and 6 1/2 inches wide, and is awarded to the first two NEW SUBSCRIPTIONS.

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CANDY DISH



Conists of four pieces—a 6 inch round solid brass Tray, an amber glass Cigarette Holder and Ash Receiver tray, in brass with a Brass Matel Box Holder. ONLY ONE NEW SUBSCRIPTION required.

SANDWICH TRAY



Especially desirable is this Sandwich Tray. It has a Golden Metal Cover, a bright, fancy nickel rim and a hinged handle. You will be delighted to send you one in exchange for THREE NEW SUBSCRIPTIONS.

BURNS BREAD KNIFE

Perfectly balanced, this Bread Knife has a special serrated edge, producing a clean cut, even slice without tearing the bread or mashing it. It is 13 1/2 inches long, has a Cocobolo wood handle and requires only ONE NEW SUBSCRIPTION.

FLASHLIGHT

Complete with bulb and battery, this is a pocket flashlight and makes an ever present and useful gift. ONLY ONE NEW SUBSCRIPTION required.

EVERSHARP PENCIL

Ever sharp and ever ready, this heavily silvered Pencil is must desirable. TWO NEW SUBSCRIPTIONS required.

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1712-14 CHESTNUT STREET PHILADELPHIA, PA.

Chormaster's Guide
FOR THE MONTH OF JULY, 1929

(a) in front of anthems indicates they are of moderate difficulty, while (b) anthems are easier ones.

Date	MORNING SERVICE		EVENING SERVICE	
	PRELUDE		PRELUDE	
SEVEN TH	Organ: Allegretto Commette	Psalm: Call to the Lord Schubert	Organ: Peace at Eventide Hopkins	Piano: Peace at Eventide Lautenschaeger
	ANTHEMS			
	(a) He Shall Feed His Flock Handel-Hanna	(b) The Splendor of Thy Glory Lord	(b) His Almighty Hand Lettkin	
FOUR TEEN TH	OFFERTORY			
	Saviour, Like a Shepherd Lead Us Sauri		Jesus, Lover of My Soul Rockwell	(Duet)
	Organ: March Processional Orgon	Piano: Warriors Song Heller	Organ: Triumphal March White	Piano: The Bowes Boissiere
TWENTY FIVE TH	PRELUDE			
	Organ: In the Shadow of the Old Trees Swannen	Piano: Moonlight on the Lake Marks	Organ: Day's End Protwinsky	
	ANTHEMS			
(a) Love Divides Us Not Storer	(b) My Soul is A Thirst for God Timmins	(a) Lord of Our Life Timmins	(b) Lord, We Rest in Thee Roberts	
TWENTY SIX TH	OFFERTORY			
	Be Still Wooller	(A Solo)	Saviour, Breathe an Evening Blessing Hyatt	(Solo)
	Organ: Hallelujah Timmins	Piano: Church Festival March Stoltz	Organ: The Wedding Melody Blene	Piano: The Wedding Melody Blene
TWENTY SEVEN TH	PRELUDE			
	Organ: Elegy Stoltz	Piano: Tender Thoughts Engelmann	Organ: Old Nature's Lullaby Strong	Piano: All Nature's Lullaby Protwinsky
	ANTHEMS			
(a) Near Thy Side Pike	(b) We Rest in Thee Roberts	(a) The World's Prayer Cadman	(b) Lead Us, O Father Pike	
TWENTY EIGHT TH	OFFERTORY			
	The Lord is My Light Ambrose	(Duet)	I Shall be Ready Hyatt	(B. solo)
	Organ: Introduction to Act III, Lohengrin Wagner	Piano: Alla March Schytle	Organ: Processional March Stoltz	Piano: Wandering's Night Song Heller
Anyone interested in any of these works may secure them for examination upon request.				

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1712-1714 CHESTNUT STREET

PHILADELPHIA, PA.

EDUCATIONAL STUDY NOTES ON MUSIC IN THE JUNIOR ETUDE

By EDGAR ALDEN BARRELL

Fun for All, by A. Louis Scaramella.

One of the most successful composers of music for rhythmic orchestra and band in New Jersey. Here is a merry march, in the style of which you will like.

Can fiori is another of Scaramella's Italian expressions, and means with spirit and a smile.

The following paragraph will interest you.

It is from the book "Song

of the Sea" by Ella Ketterer.

The toy orchestra work is

the best sort of training in the accuracy of the fingers.

Playing scales from the triangle, stand out so obviously

that the small player, in his chapter, begins to realize the importance of the mistake.

All this drift, besides being interesting,

is intended to be a means of cleaving

present work along all musical lines.

Song Birds Return, by Wallace A. Johnson.

Stewart and handsome in form, the title of the march is

the regiments are on

parade and here they come.

It is a march in the style of our very own JUNIOR

LEADERSHIP, and it will give them a hearty welcome.

The huge call at the beginning of Mr. Overholser's

composition is a march in the style of

the band, and the first section

is a march in the style of

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A study in rhythm and the
staccato touch. Grade 2.

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ELLA KETTERER

1. Oh! I'm a lit - tle sea - shell, Singing a tune for you, dear child I'll tell you of my trav - els, Out on the o - cean, Up on the sil - ver

3. I've seen the pret - ty mer - maids, Rid - ing the waves so far from land, And now, I'm simply rest - ing

wild - sand - 2. I sing of ships, That sail the seas, Far they rove, Of pirates, bold, With stolen gold Treas - ure, trove -

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HOW TO MASTER THE VIOLIN

By Frederick E. J. Kreuter

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